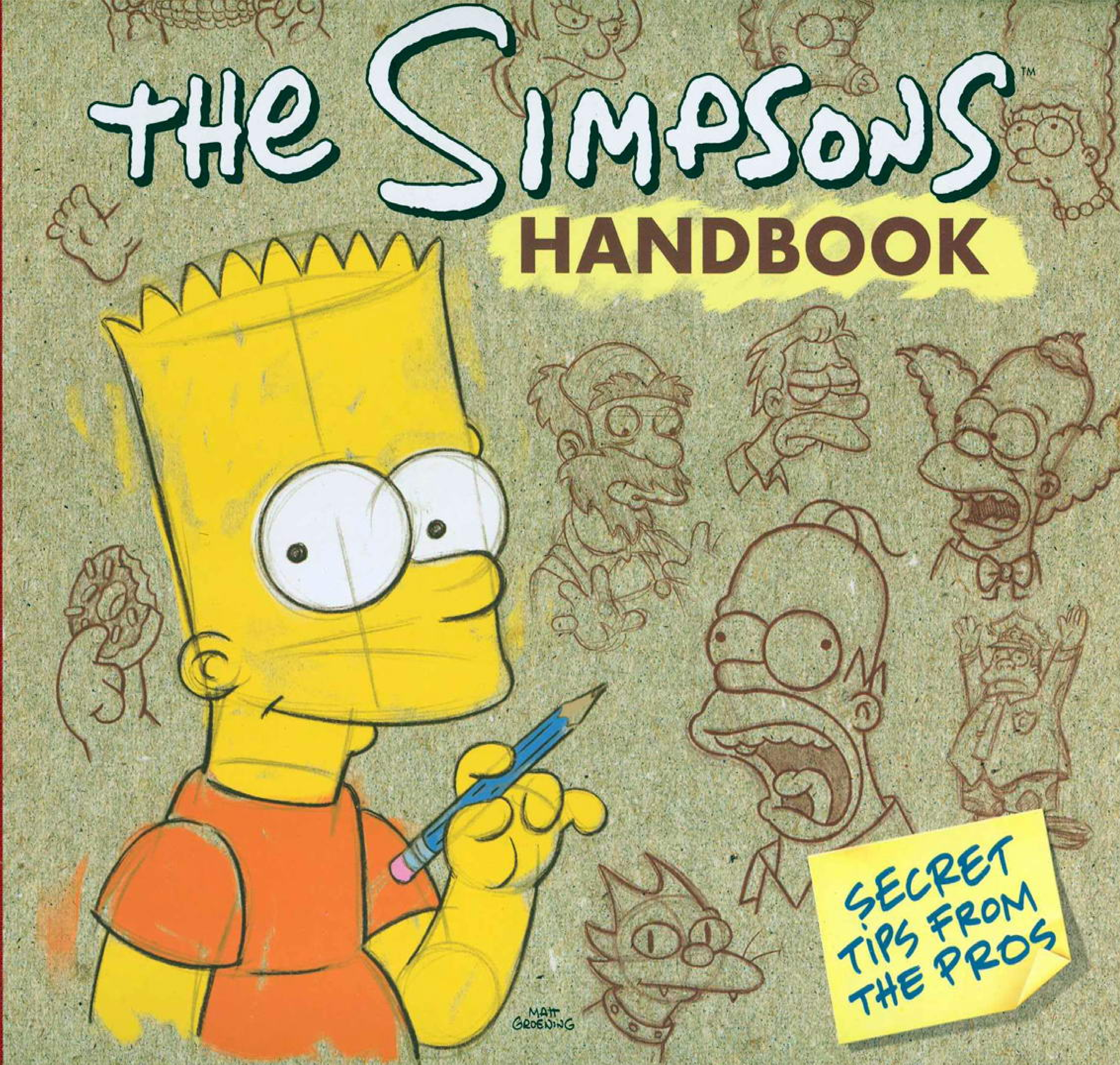
辛普森手册

THE SIMPSONS™
HANDBOOK



SECRET TIPS FROM THE PROS

MATT GROENING

BULGY EYEBALLS AND FREAKISH OVERBITES: AN INTRODUCTION

I've been a drawer of curves and ovals and squiggly lines for about as long as I can remember. I can even pinpoint the moment when my fate as a lifelong compulsive doodler was sealed: the first day of the first grade. That's when I began to draw, and draw and draw and draw, on whatever surface and with whatever tool I had handy. Why? Because I found school so unbelievably boring that I had to do something—anything—to keep myself from going out of my mind.

Eventually, those crude grade-school scribbles grew more polished and refined, resulting in that crude grown-up cartoon powerhouse we all love and worship, "The Simpsons." And today, "The Simpsons" remains part of a special but disappearing art form: two-dimensional hand-drawn animation, with heavy emphasis on large heads, beard lines, and comical flab.

Back in 1993, we put together *Cartooning with the Simpsons*, the inspiration for this monumental instructional art tome. But as great as the original work was, it looks like a bootleg coloring book for little babies compared to this big ol' brick. Check out the gatefolds and tracing paper overlays, the oodles and oodles of Simpsons characters, including Milhouse, and the highly professional tips and tricks from the animators who have toiled on the show till they have weird little skin grooves where they hold their pencils. I assure you that if you practice hard and long enough, you too can develop your own special little skin grooves.

I've got lots of cartooning advice, if you can stop drawing for a second and pay attention: Keep things simple. (You can convey space, motion, and feeling with surprisingly few lines.) Save your stuff. (Don't let your mom or stepmom throw it out.) Always finish what you're working on. (There's nothing like completing a full story.) Go ahead and copy other styles. (But don't just stick to one.) Check out the original artwork of cartoonists and artists you dig. (Pros do make mistakes, but you have to see the originals to learn how they fixed them.) And finally (here's the tough one): Be original! (Keep practicing, develop your own style, and try to surprise yourself.)

This book is full of rules about how to draw the Simpsons characters, and those rules have made it possible for thousands of artists (pencillers, cleaner-uppers, eraser-monkeys, inkers, in-between-the-liners, crayonists, colorizers, mouse-clickers, and magical elves) to draw the Simpsons pretty much the same way. This process has taken us years to get right. But when I started drawing Bart, Lisa, Homer, Marge, and Maggie for the first time, there was no "right" way to draw them. I had tried, and failed, to draw like the slick professional artists I'd admired. So I gave up trying to be a drawing master and went back to doodling freakish humanoids with no chins.

For me, that was when the fun began.

Your pal,

MATT GROENING

Welcome to the world of cartooning..."Simpsons"-style! Before you roll up your sleeves and start getting your hands dirty, you'll need a few supplies. Here are some essential items, plus some fancy extras if you feel like pampering yourself.

Pencils ① – A standard #2 will work fine, but art pencils come in many varieties, from very soft lead (for a dark line) to very hard lead (for a light line). Pick the one that suits you best. Also, you'll notice that much of the rough sketching in this book is done with a light color pencil. Then the final line is put in with a darker lead pencil. You may want to try some of the many color pencils available and find a brand that you like.

For a sharp drawing, you'll need a sharp pencil. For that you'll need a **Pencil Sharpener** ②. You can splurge and get a cool, noisy electric model, or economize with one of the hand-crank variety. You might also want to pick up a small portable hand-held sharpener for when you're drawing on the go.

Erasers ③ – It's good to have a plastic eraser such as a Staedtler Mars for eradicating unwanted darker lines, and a kneaded eraser for getting rid of softer lines and removing dirt and smudges from your paper.

Speaking of **Paper** ④, you'll need some of that, too. It'll keep you from drawing all over your walls. Any paper will do for practice, even a paper bag. But you may want a good drawing paper, layout bond or bristol board, for your more finished drawings.

Pens ⑤ – In animation, the tight pencil drawings are scanned directly, but for printing purposes, a finished ink line is necessary. "Simpsons" comic books, calendars, merchandise art, etc., all require inking over the finished pencil drawings. Most "Simpsons" artists use a Rapidograph technical pen or a Micron archival ink pen to achieve those consistent "Simpsons"-style lines.

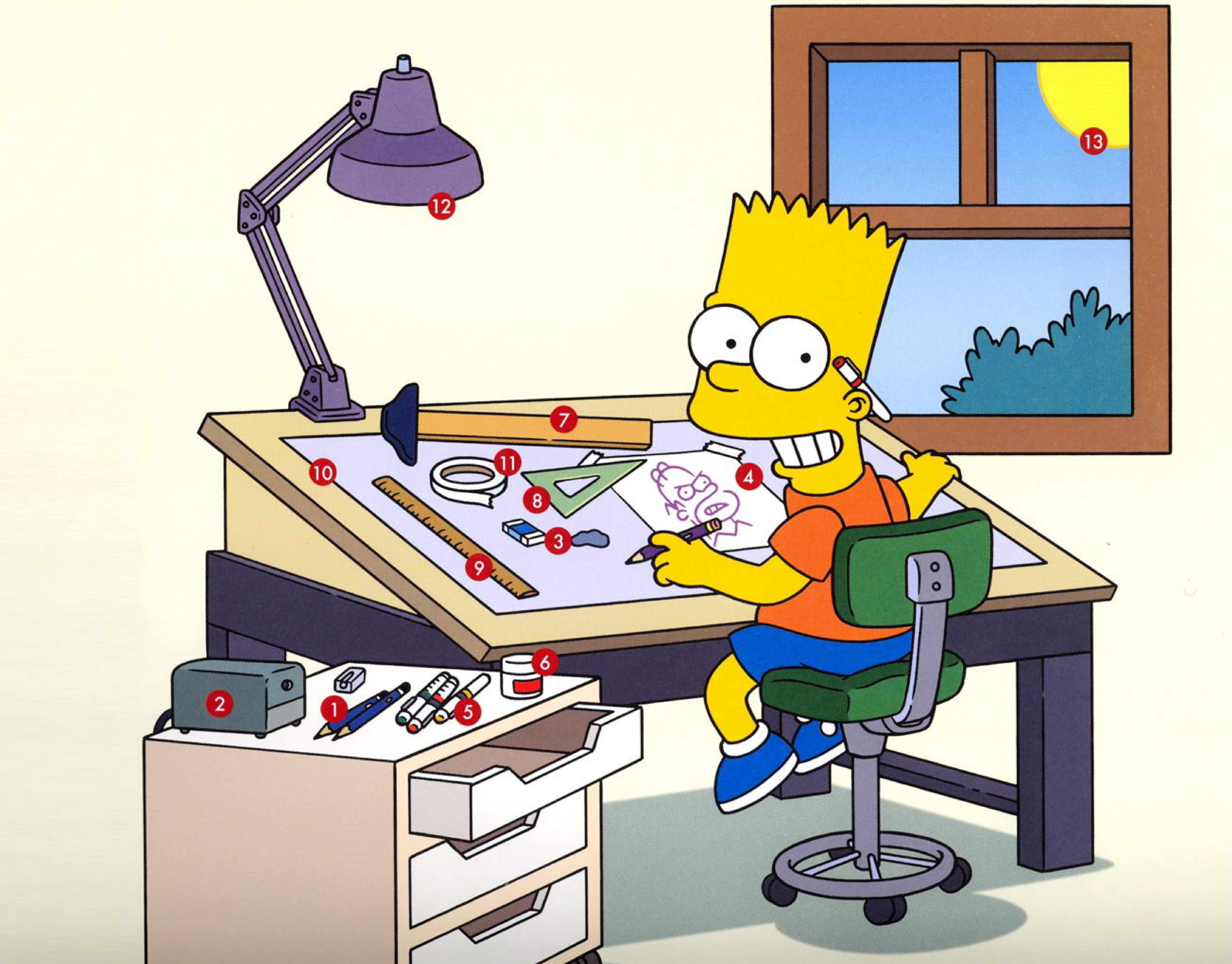
White Opaquing Paint ⑥ such as Pro White is good for covering up inking mistakes, and you can easily ink back over it after it dries.

You'll rarely see a perfectly straight line in a "Simpsons" drawing, but a **T-square** ⑦, **Plastic Triangle** ⑧, and **Ruler** ⑨ will occasionally come in handy for laying out lines of perspective, floor and ceiling lines, etc., in background drawings and large props. Final lines are done without these items to give the backgrounds and props an organic hand-drawn look.

Drawing Board ⑩ – A good sturdy surface is essential to a good sturdy drawing. A drawing board is ideal, but a desk or kitchen table will do as well. Some artists like to work with their paper on a flat surface, while others prefer to work at an angle. You decide what works best for you. If you can't afford an adjustable drawing board, inexpensive lightweight boards are available that you can hold on your lap or prop against the edge of a table.

If you're working at an angle, **White Paper Tape** ⑪ is essential for keeping your drawing on your board and off the floor.

Lighting – Your drawing will come out better if you can actually see what you're doing. If you decide to work at a drawing board, it's a good idea to get an adjustable **Clamp-on Lamp** ⑫. Otherwise, make sure your space is well lit or that you have access to lots of **Sunlight** ⑬.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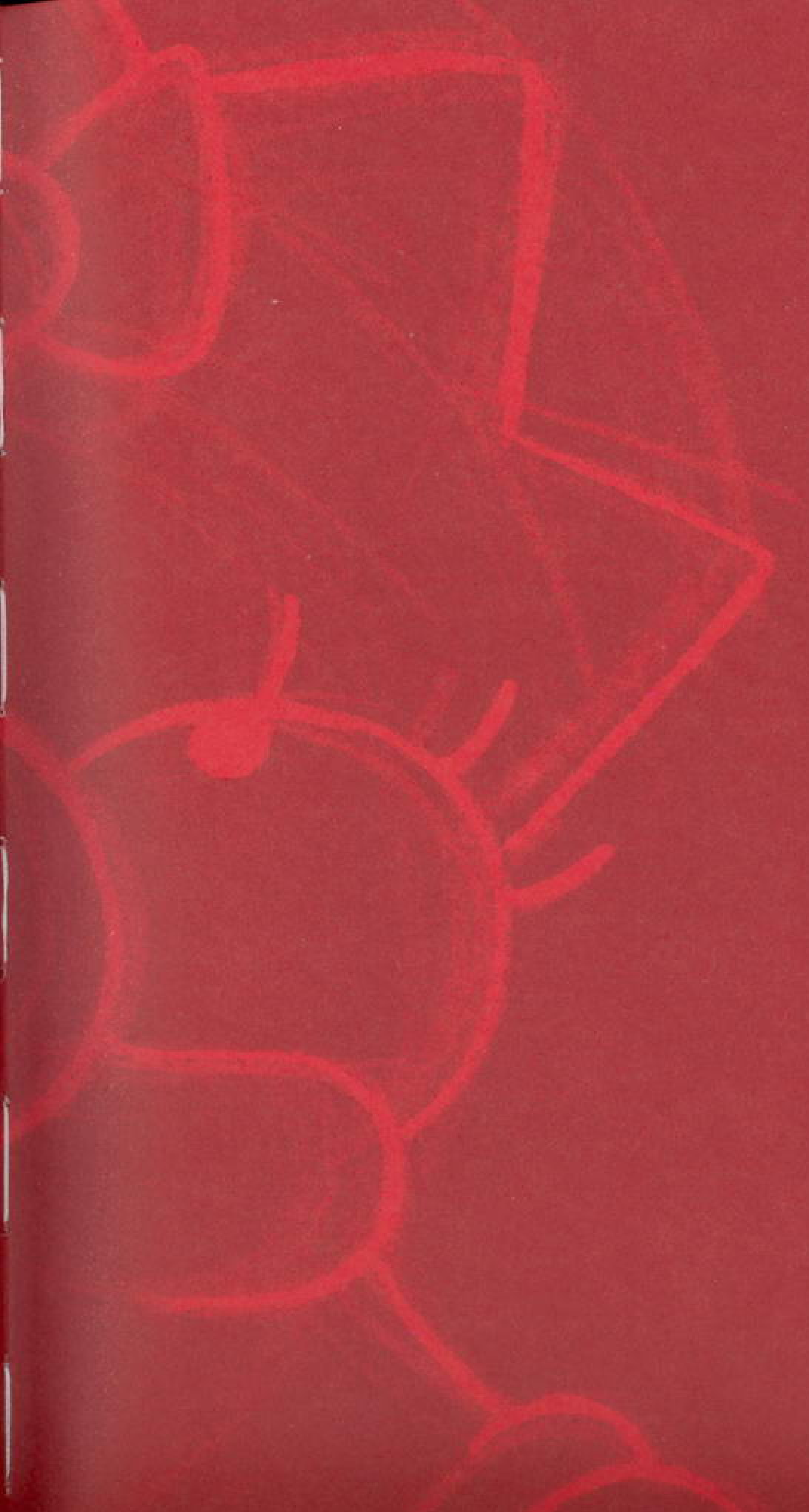


THE FAMILY

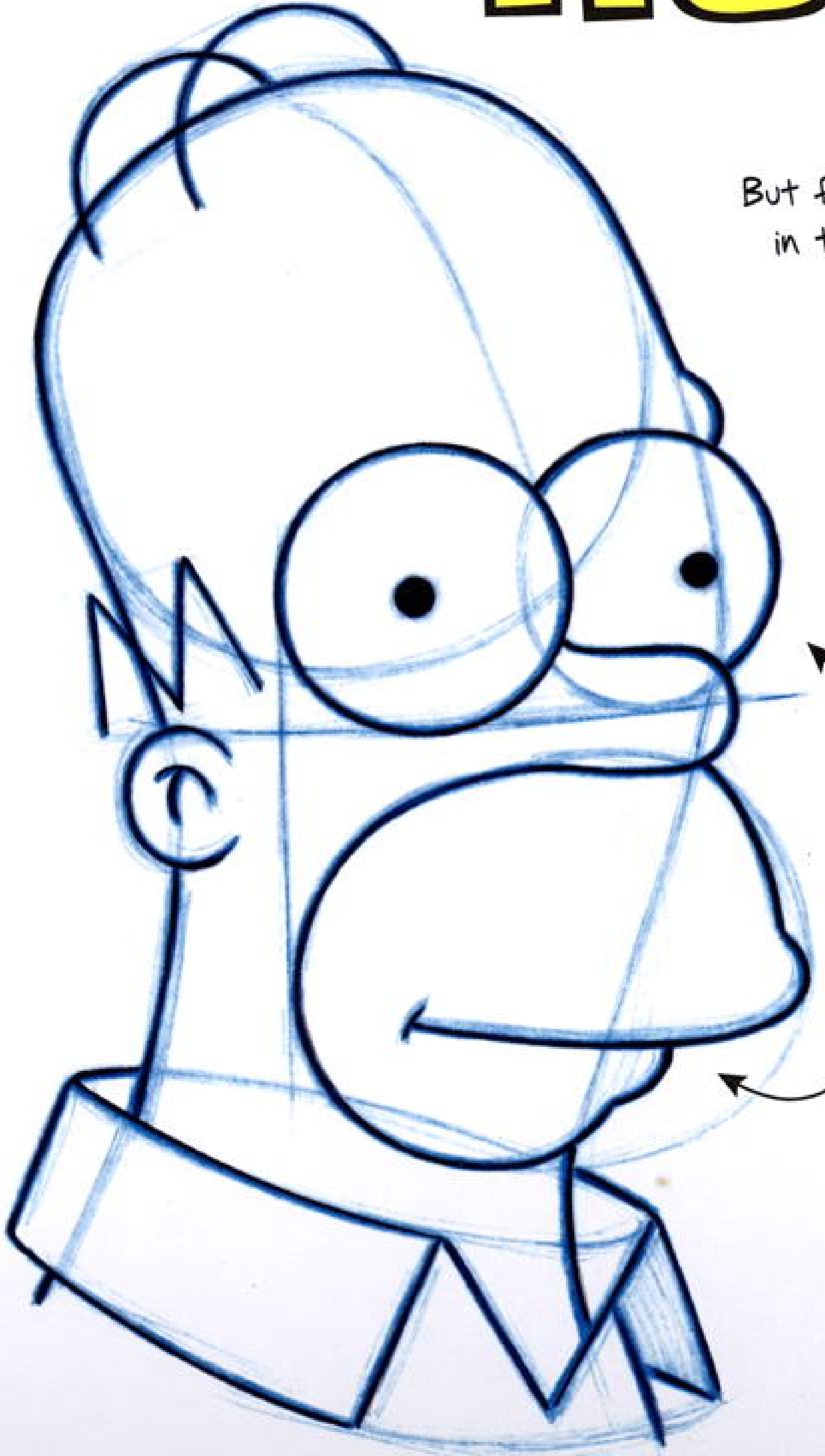
Now it can be revealed...
the jealously guarded secrets of how to draw HOMER

Let's start with

Homer's Head

and work our way down from there.

As you can see from the rough construction lines on this drawing, Homer's skull is ball-shaped, but his overall head is sort of like a giant thumb. Once you've drawn that basic shape, you can add all the other details one by one, and Homer's head will begin to take shape, as if by magic!

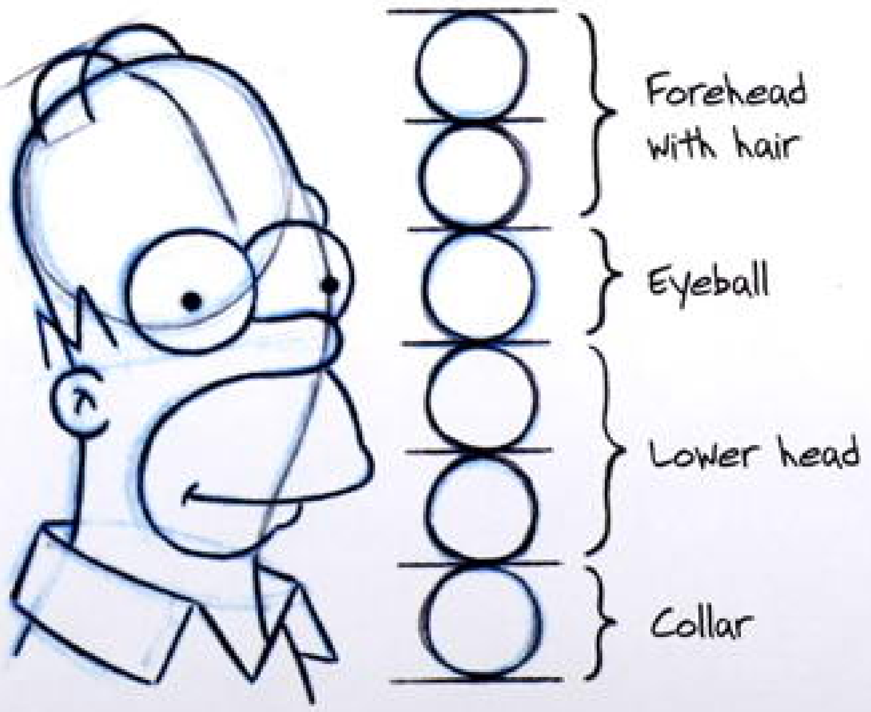


But first, a few ground rules for drawing in the patented Matt Groening style.

Notice!
Big, bulgy eyeballs are a must!
Shapes and sizes may vary,
depending on the design
of the individual character,
but always keep 'em bulgy!

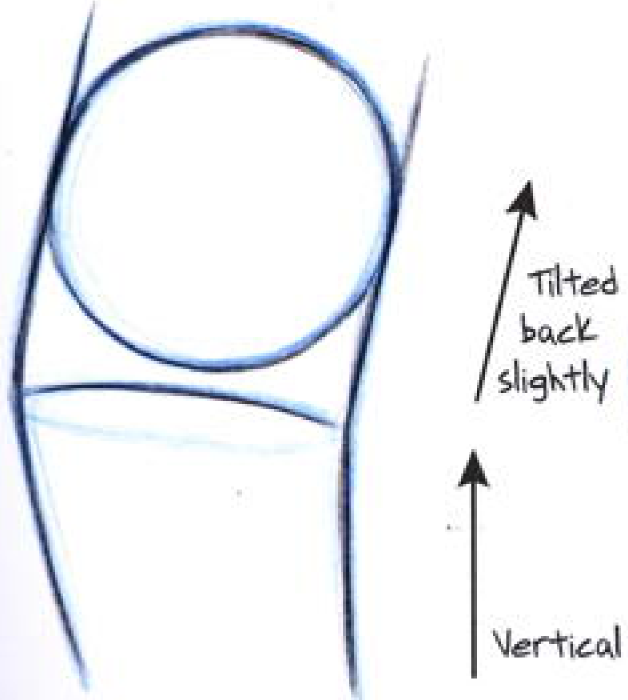
Observe!
Matt's characters
ALWAYS have an overbite!

Behold!
Less is indeed more!
Keep it simple with as few
lines as possible!

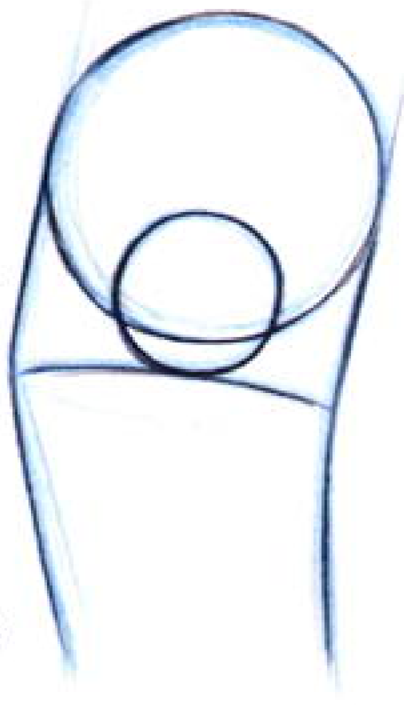


Approximately six eyeballs high!

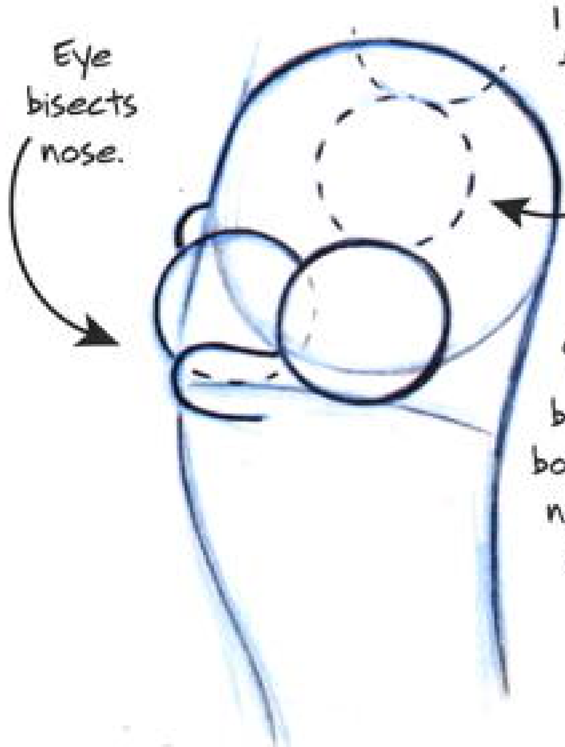
Okay, step by step let's construct a 3/4 front view of HOMER'S HEAD.


Tilted back slightly
Vertical

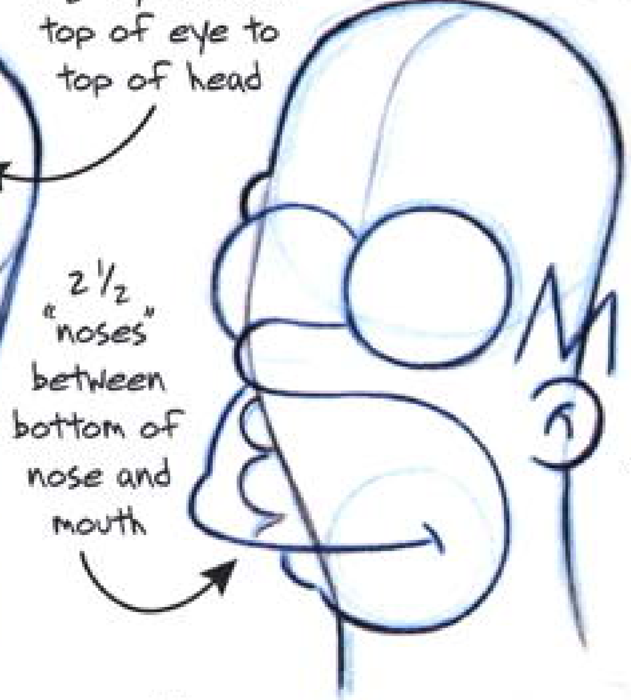
1. Start with that basic ball and thumb shape.



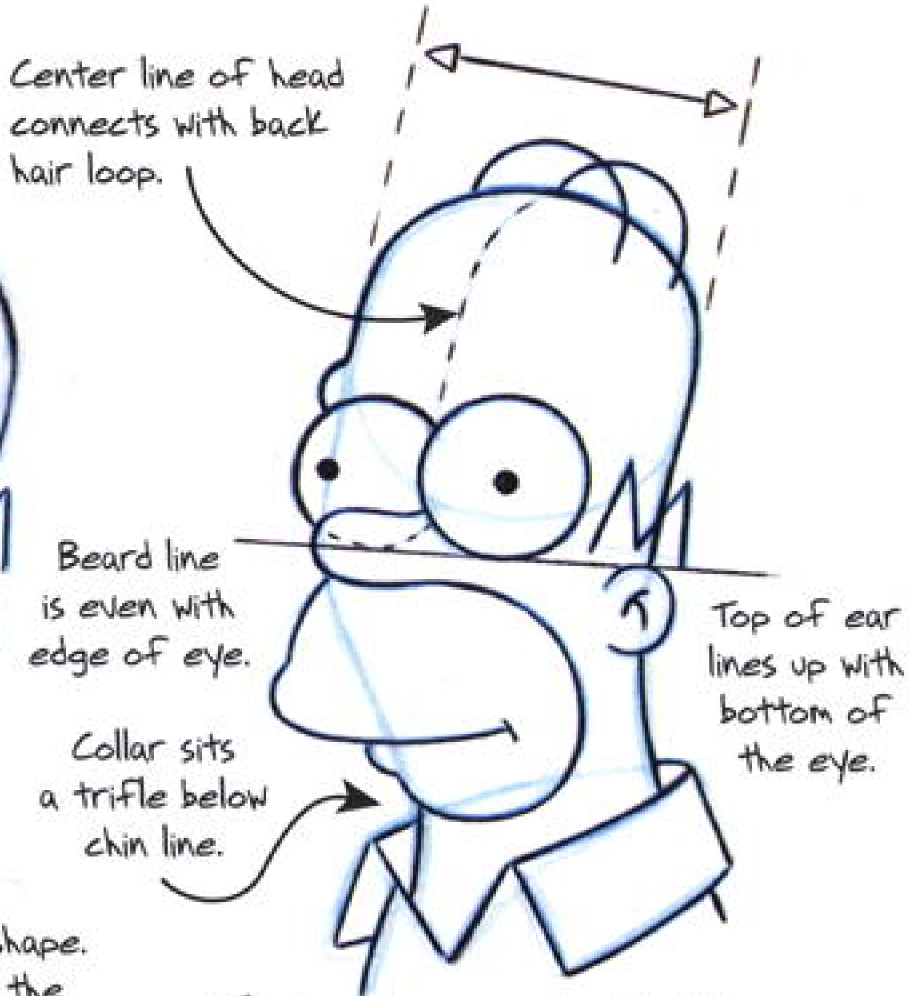
2. Establish the position of the forward eye at the bottom of the ball shape and in the center of the "thumb."


Eye bisects nose.
Approximately 1½ "eyes" from top of eye to top of head

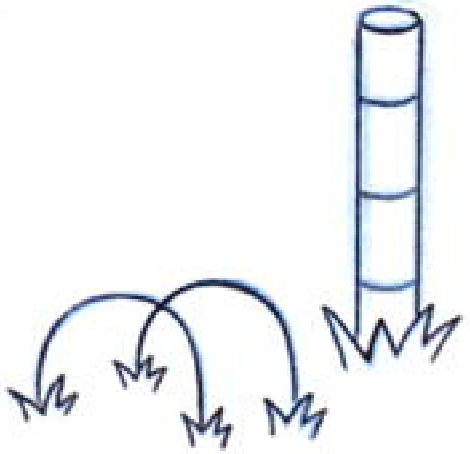
3. Add the nose. Then draw the other eye, tucked behind the nose and the forward eye.


2½ "noses" between bottom of nose and mouth

4. Draw the mouth/beard shape. Add the ear, centered on the back of the head.

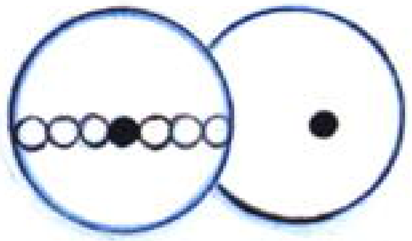

Center line of head connects with back hair loop.
Beard line is even with edge of eye.
Top of ear lines up with bottom of the eye.
Collar sits a trifle below chin line.

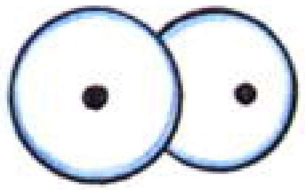
5. Give Homer pupils and add hair to the side and top of the head, then draw his shirt collar.



Homer's hair on top resembles two croquet hoops, one in front of the other!

To determine the size of the pupils, you should be able to fit seven of them end to end from one side of the eyeball to the other.





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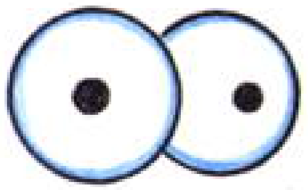

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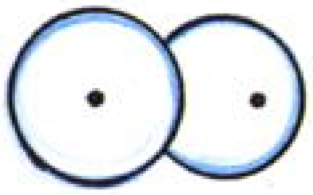
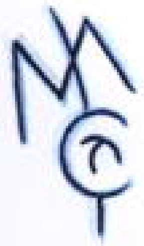


Good!

His hair on the side resembles an "M" for Matt! Note how the "M" is positioned on the head with the bottom point just to the inside of the head.



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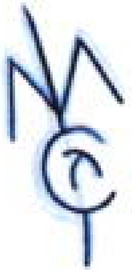

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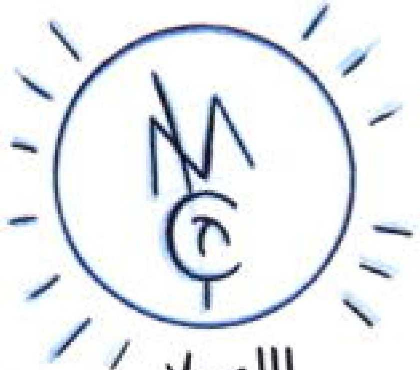
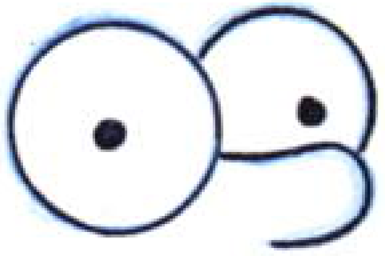
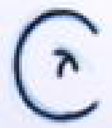


Yes!!!

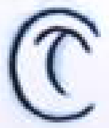


Nose curves up slightly.

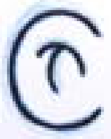
Ears are round with a curvy T-shaped inner ear detail. They should have the same thickness all the way around.



Too thick.

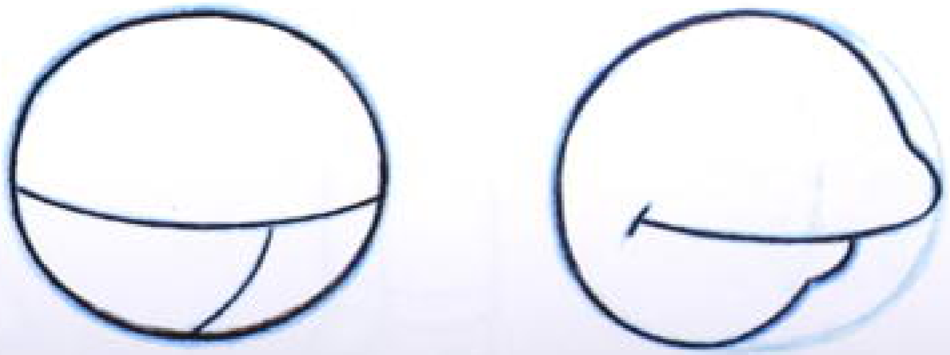


Too thin.



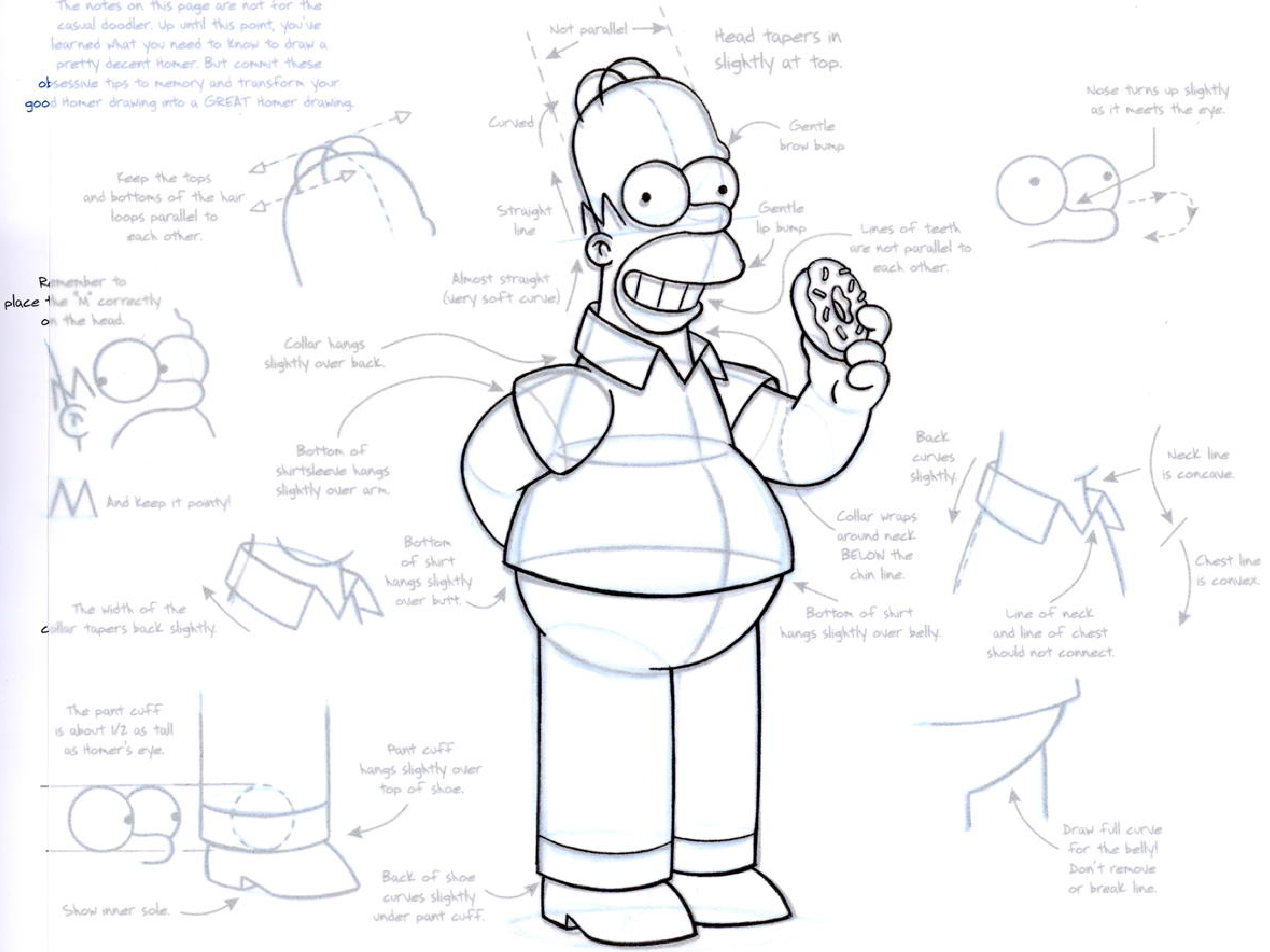
Just right!

To draw the mouth/beard shape, think of it like a coconut divided in half, except that the bottom half is about 1/3 smaller than the top half.



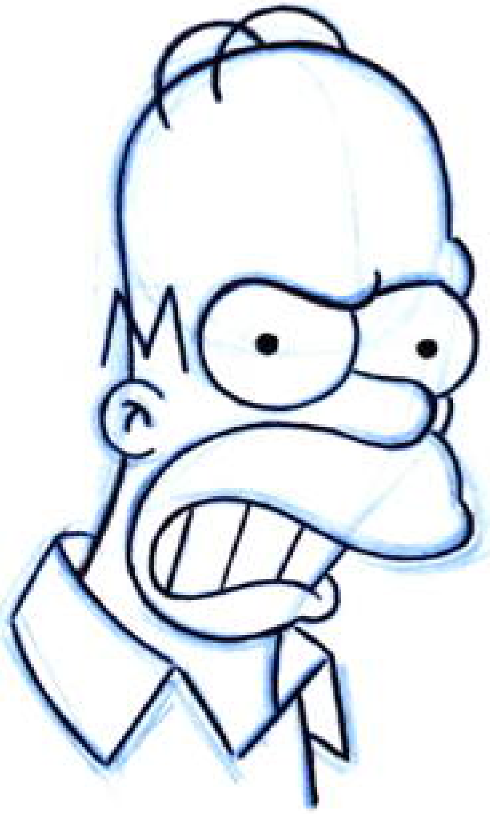
Warning!

The notes on this page are not for the casual doodler. Up until this point, you've learned what you need to know to draw a pretty decent Homer. But commit these obsessive tips to memory and transform your good Homer drawing into a GREAT Homer drawing.


Not parallel
Head tapers in slightly at top.
Curved
Gentle brow bump
Nose turns up slightly as it meets the eye.
Keep the tops and bottoms of the hair loops parallel to each other.
Straight line
Gentle lip bump
Lines of teeth are not parallel to each other.
Almost straight (very soft curve)
Remember to place the "M" correctly on the head.
Collar hangs slightly over back.
Bottom of shirtsleeve hangs slightly over arm.
And keep it pointy!
Back curves slightly.
Neck line is concave.
Collar wraps around neck BELOW the chin line.
Bottom of shirt hangs slightly over butt.
Chest line is convex.
The width of the collar tapers back slightly.
Bottom of shirt hangs slightly over belly.
Line of neck and line of chest should not connect.
The pant cuff is about 1/2 as tall as Homer's eye.
Pant cuff hangs slightly over top of shoe.
Draw full curve for the belly! Don't remove or break line.
Back of shoe curves slightly under pant cuff.
Show inner sole.

Now it's time to put all this book learnin' into action as we examine

THE MANY MOODS OF HOMER



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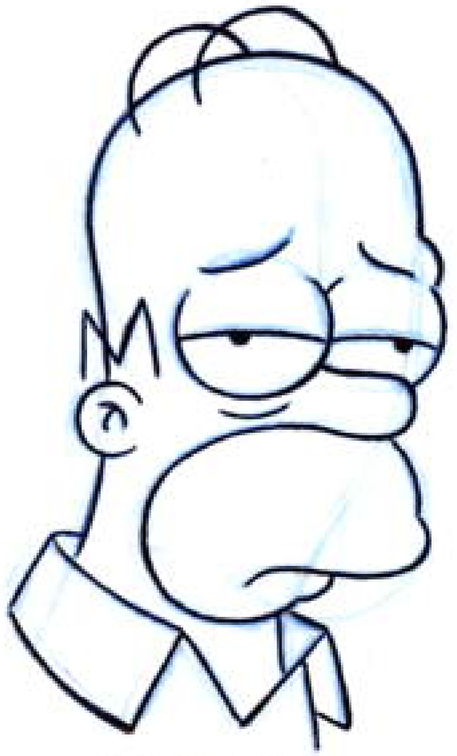

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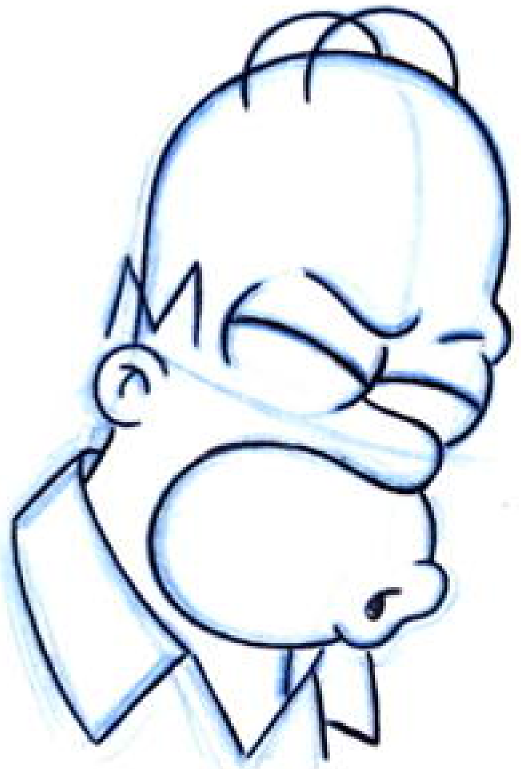

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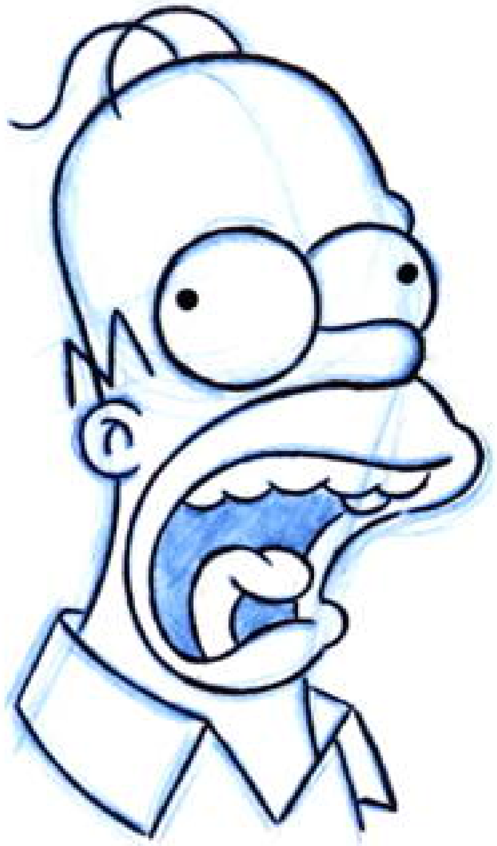

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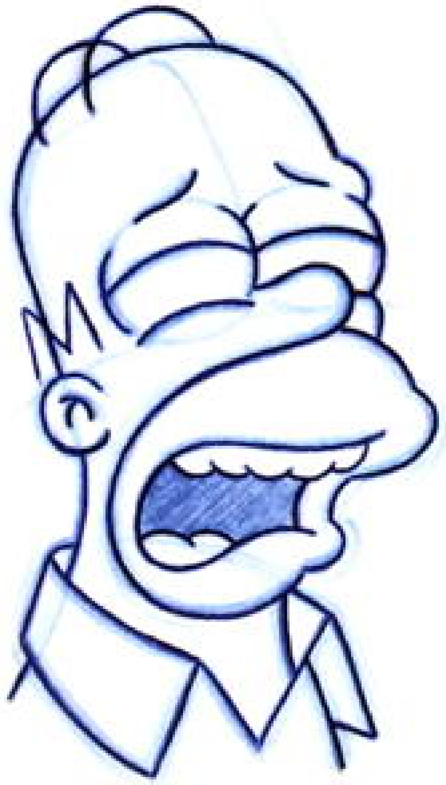

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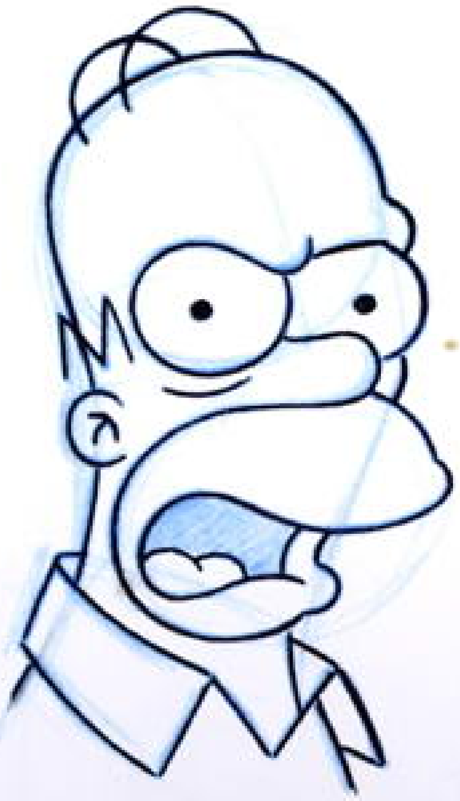

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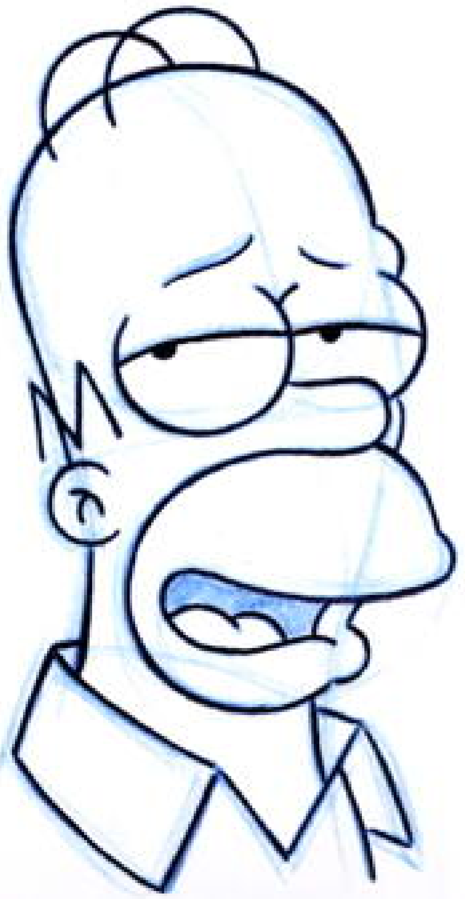

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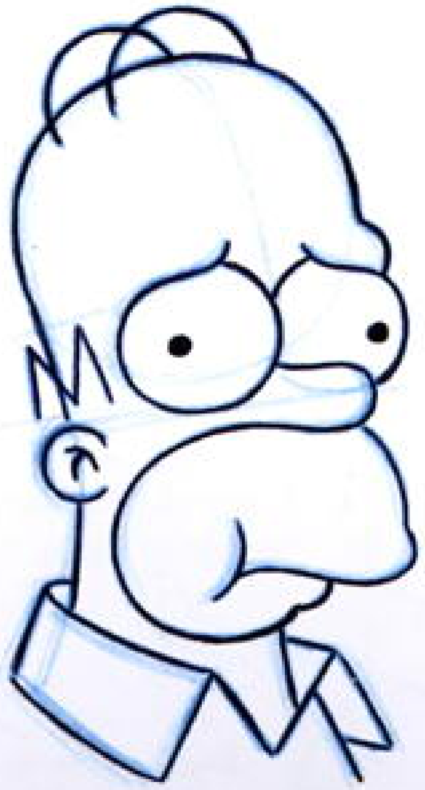

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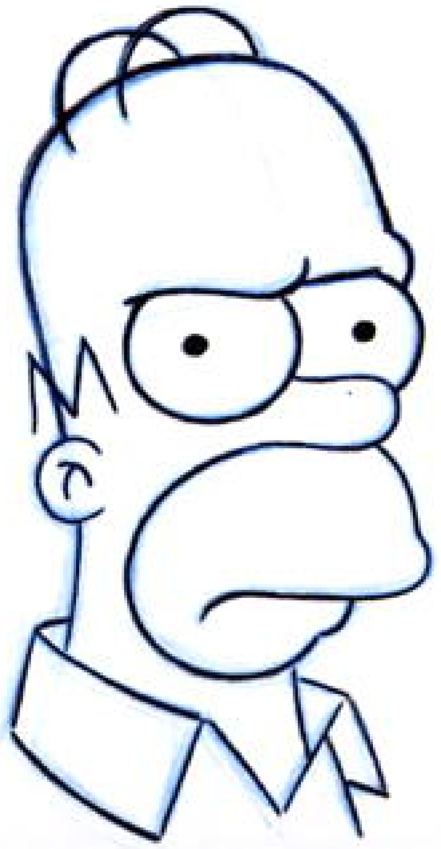

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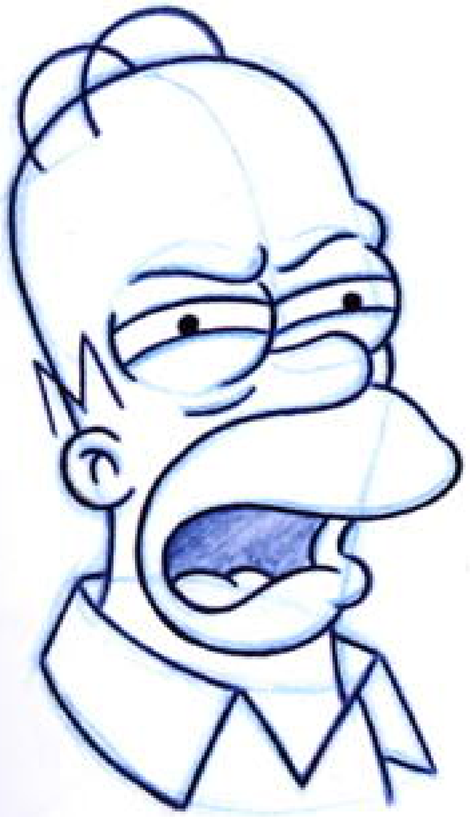

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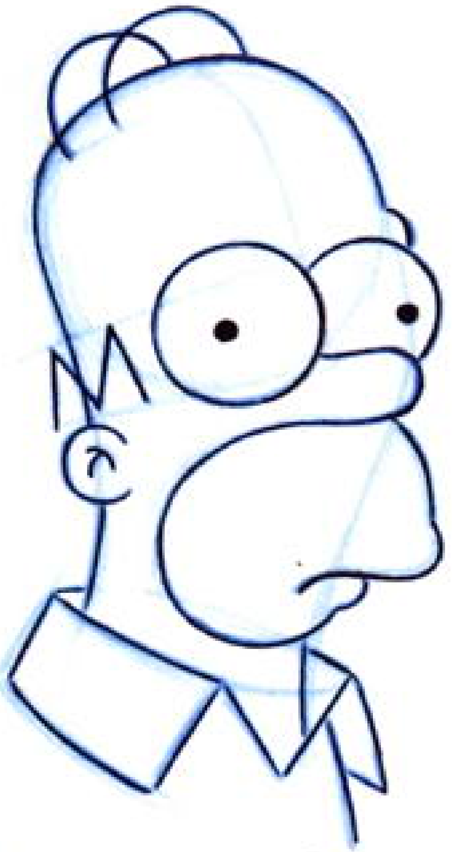

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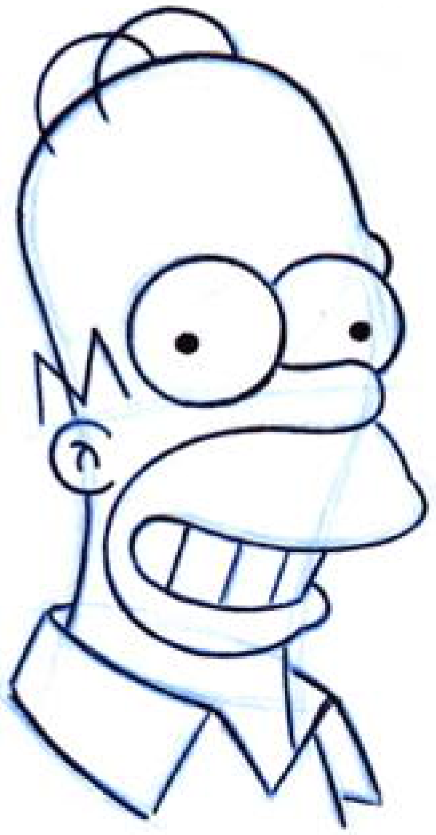

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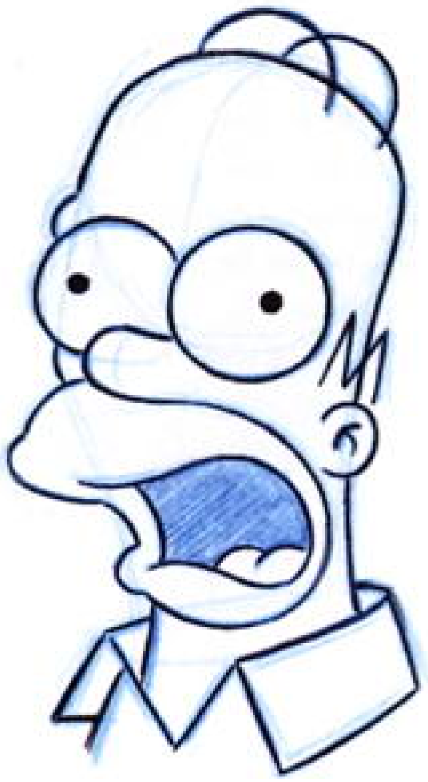

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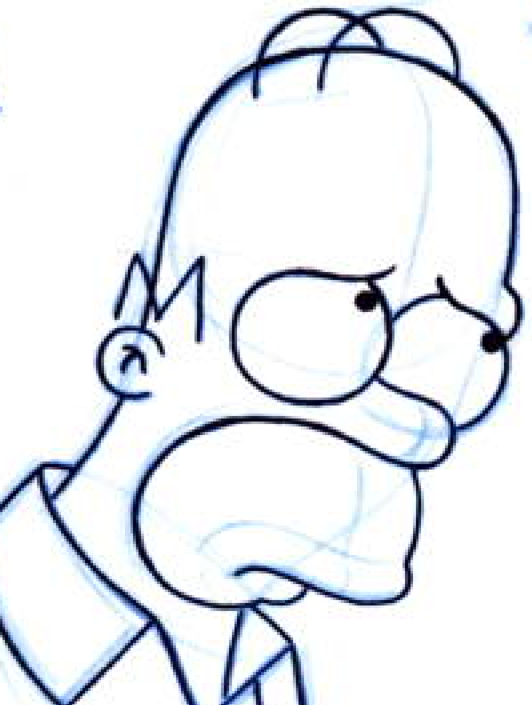
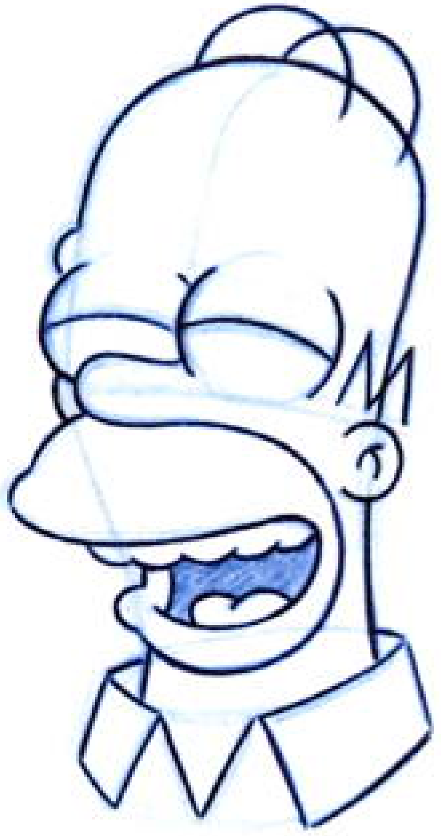


GUILTY



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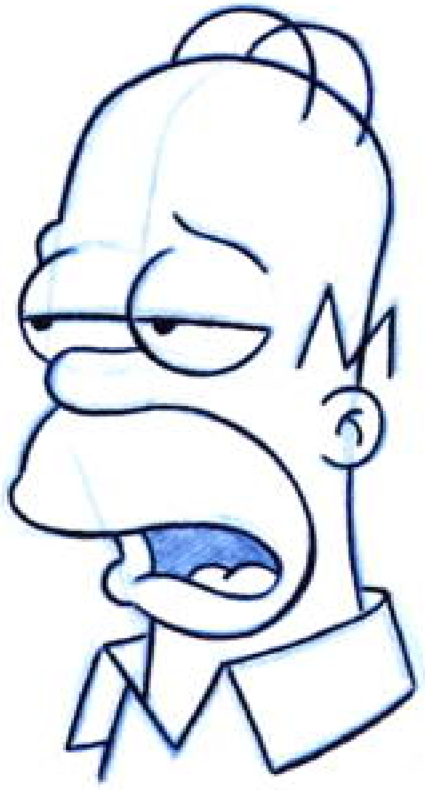
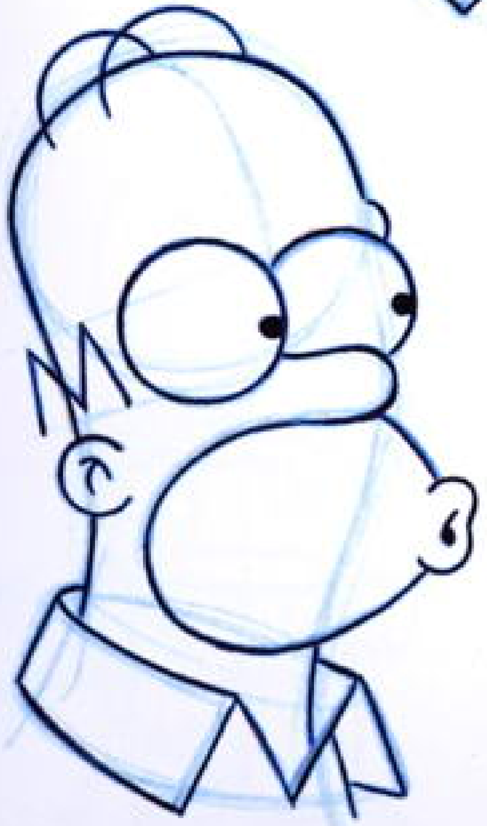


CONDESCENDING



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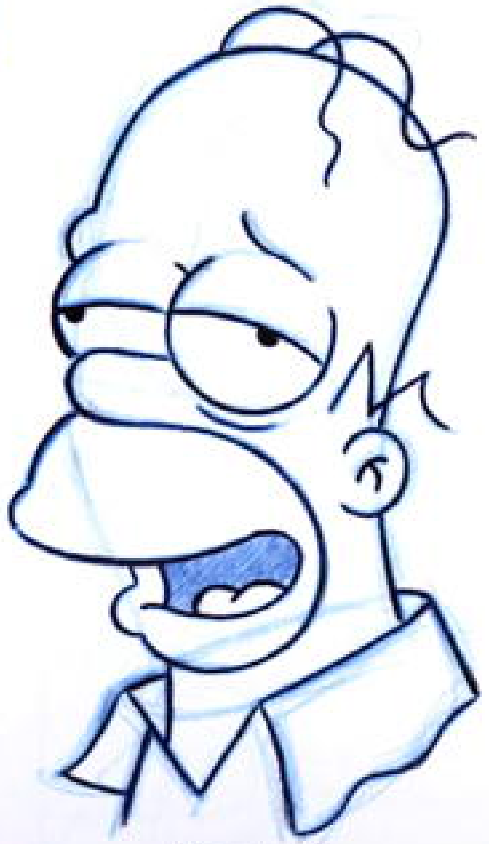

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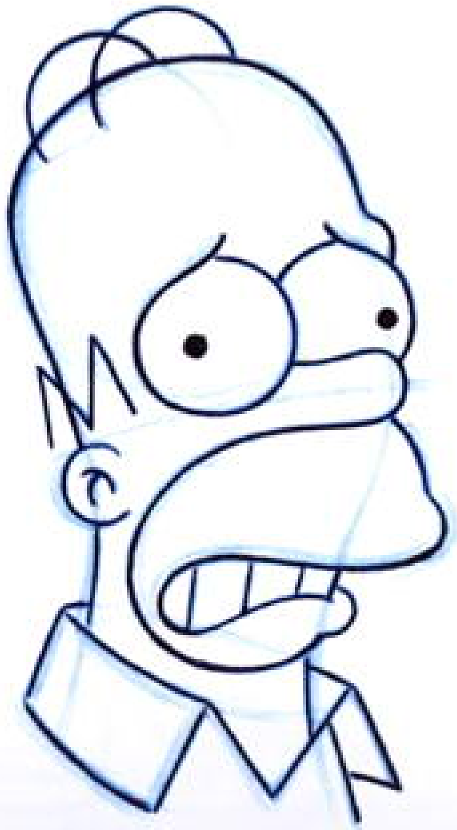


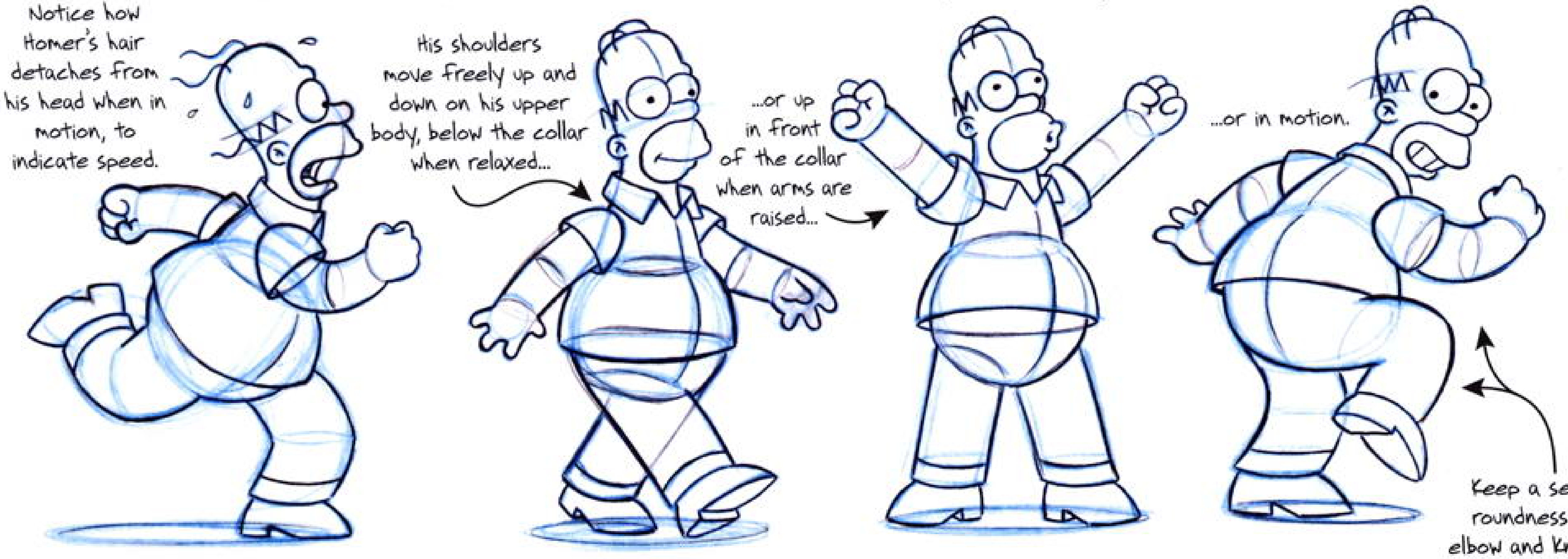
FEARFUL

As you can see,
a complete range of emotions
can be achieved by changing
just a few lines.

It may sound like an oxymoron, but here's a look at

HOMER IN ACTION

Remember that Homer bends and moves like a real person (he just bends a little more!).



Notice how Homer's hair detaches from his head when in motion, to indicate speed.

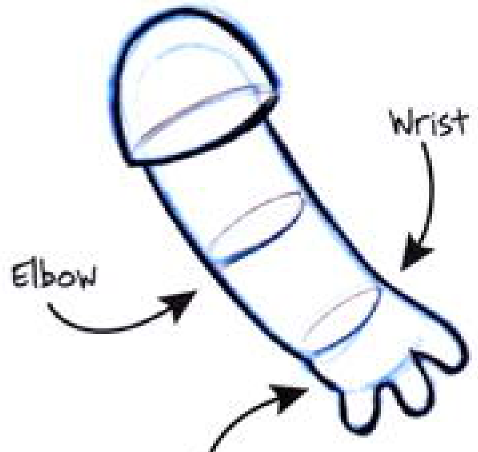
His shoulders move freely up and down on his upper body, below the collar when relaxed...

...or up in front of the collar when arms are raised...

...or in motion.

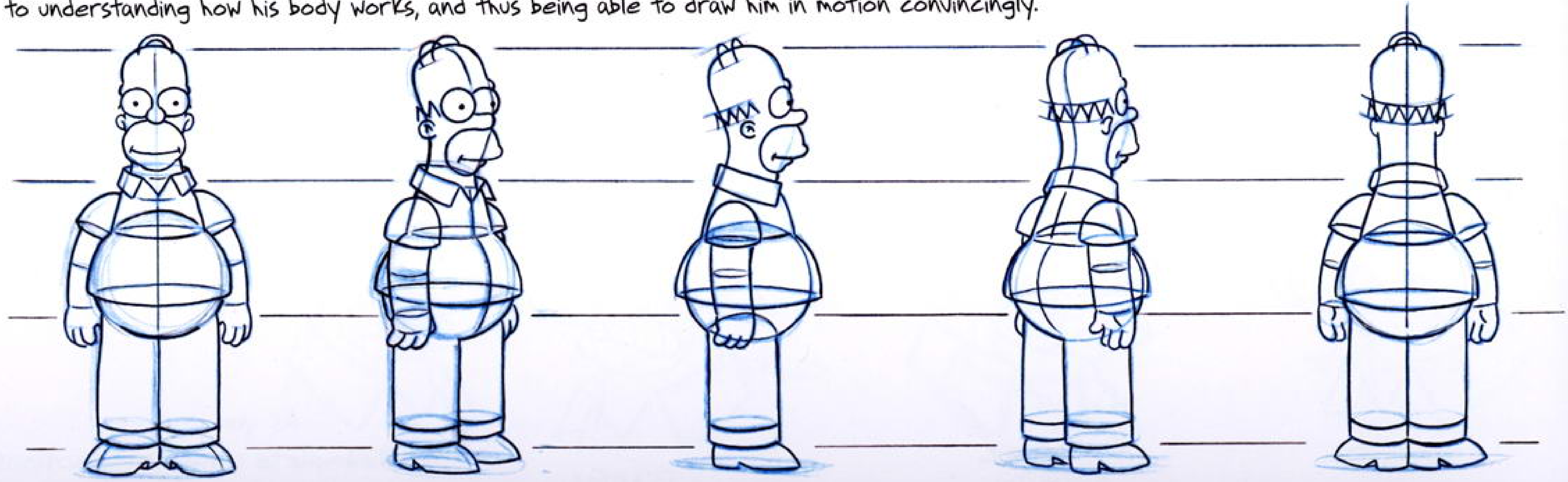
Keep a sense of roundness to the elbow and knee joints, even when bent to the extreme.

Though his arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.



Palm is only slightly suggested.

Though static, these views of Homer from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.



Front View

3/4 Front

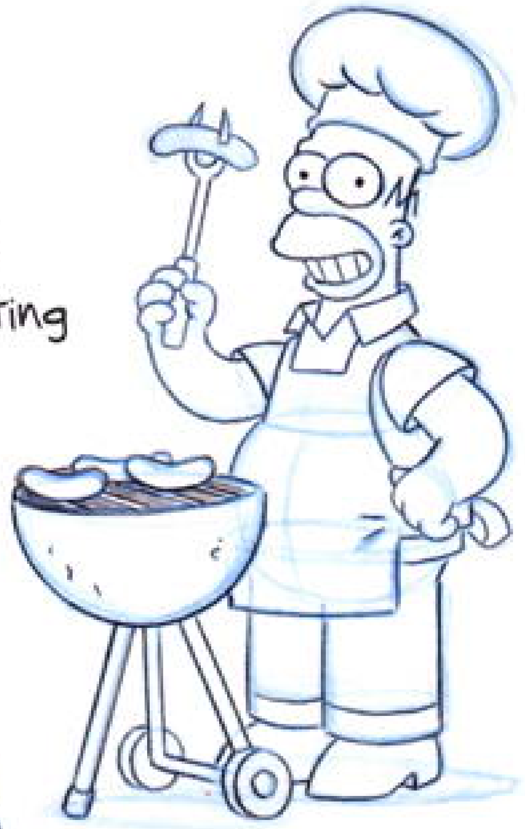
Profile

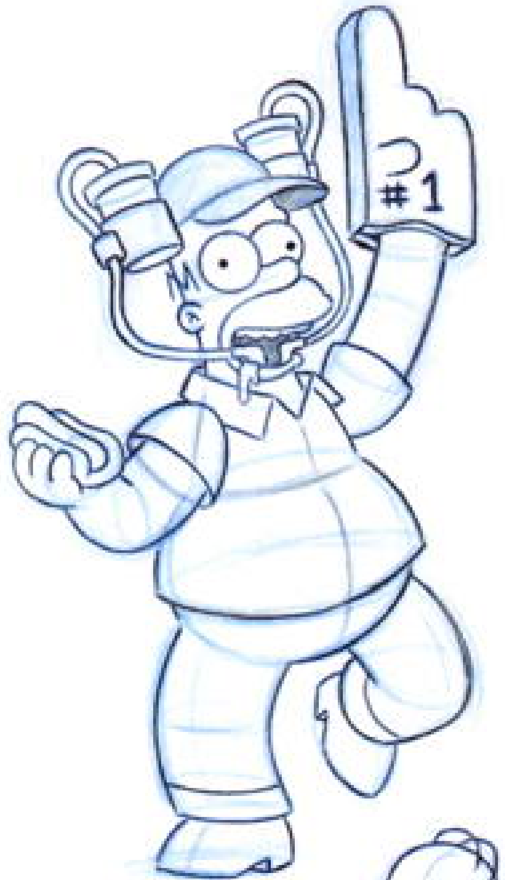
3/4 Rear

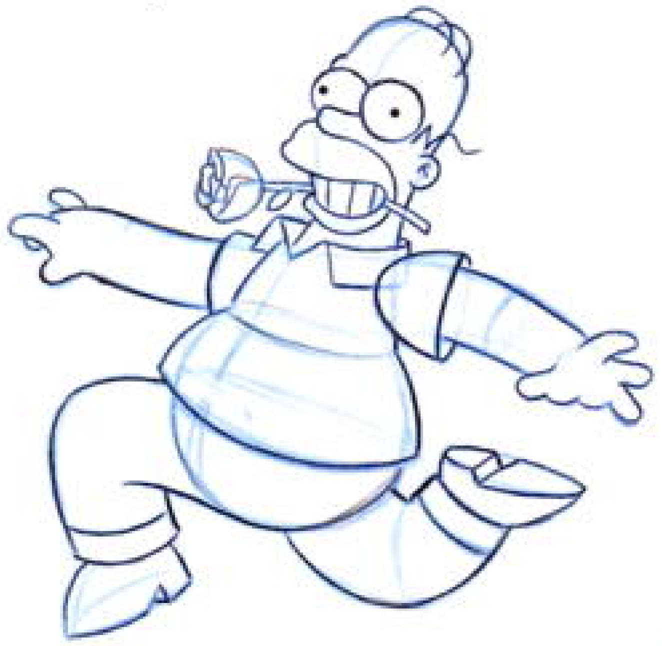
Rear View

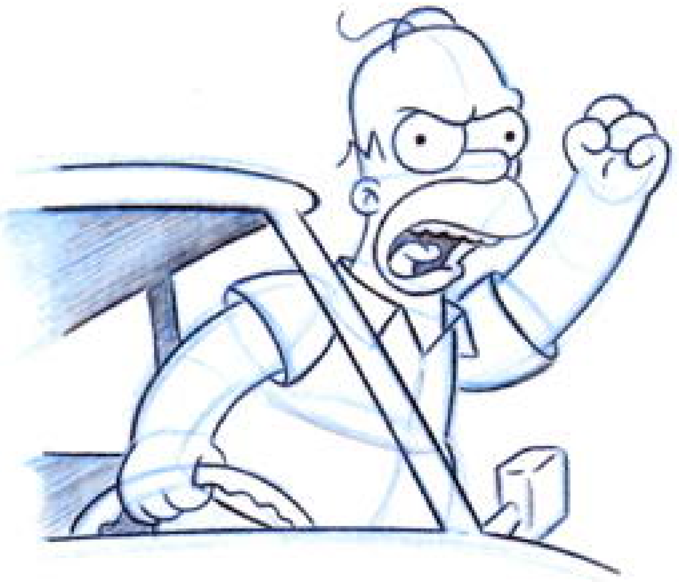
BODY LANGUAGE

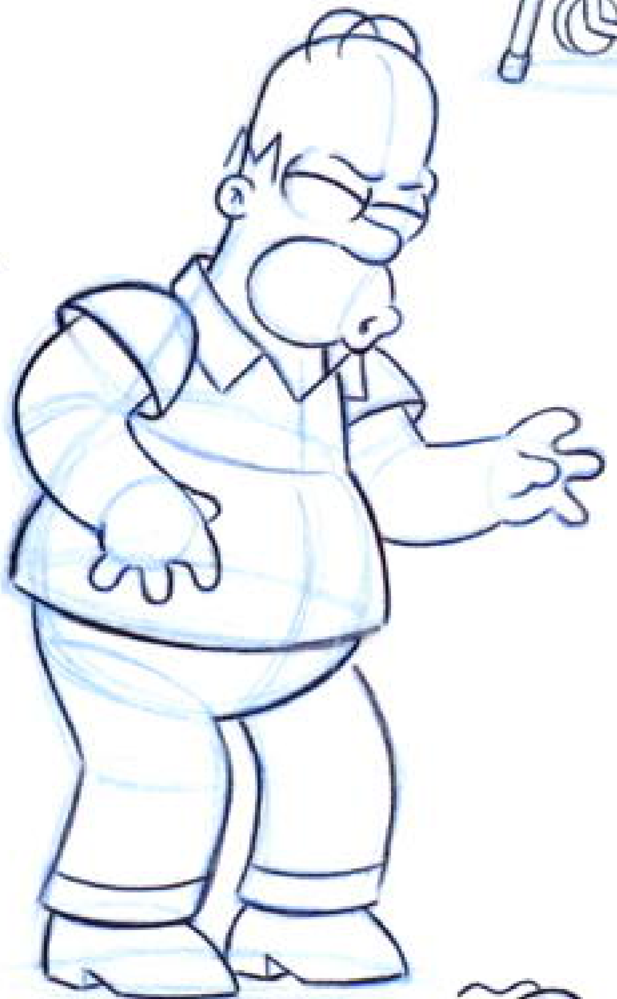
Study these drawings and note how Homer's gestures, posture, and facial expressions all work together to tell us what he's thinking. All of these drawings are communicating something without the benefit of a voice-over or word balloon!

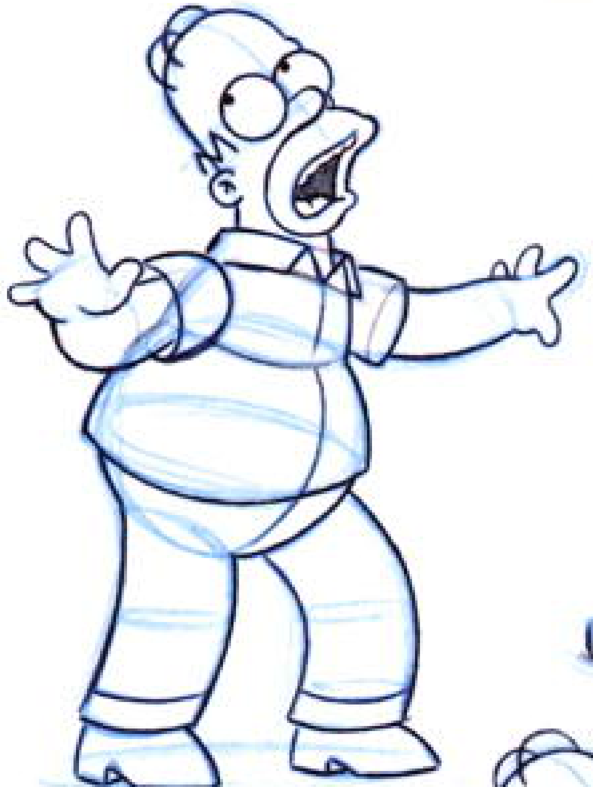


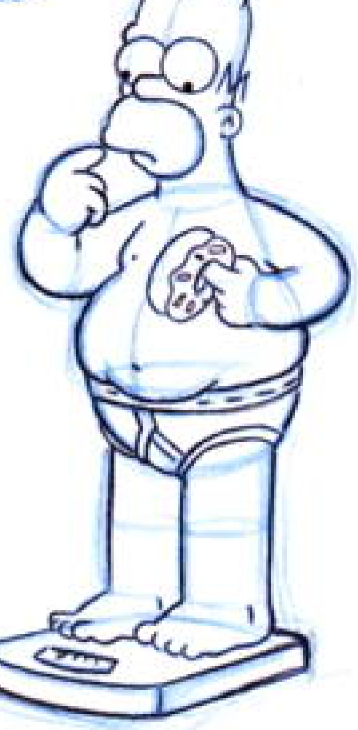


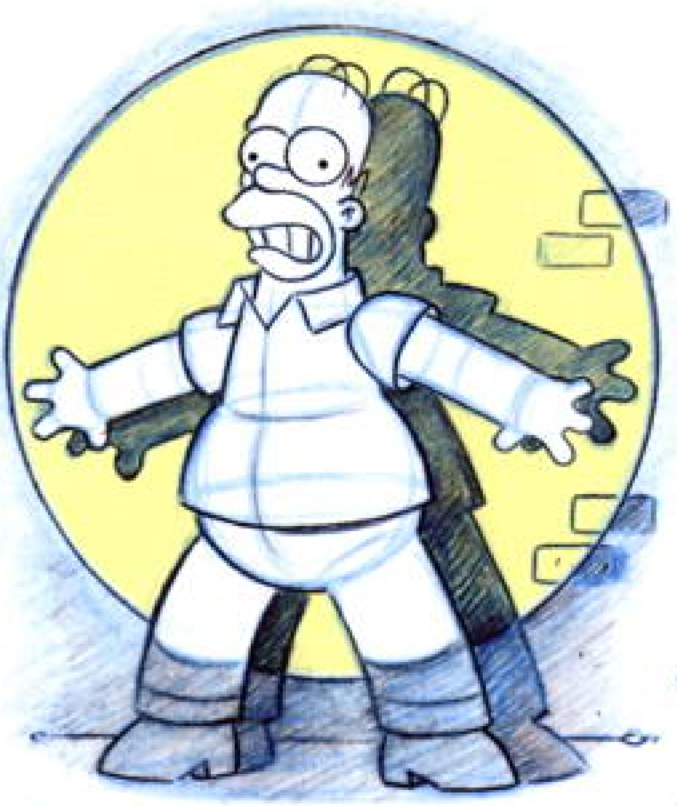


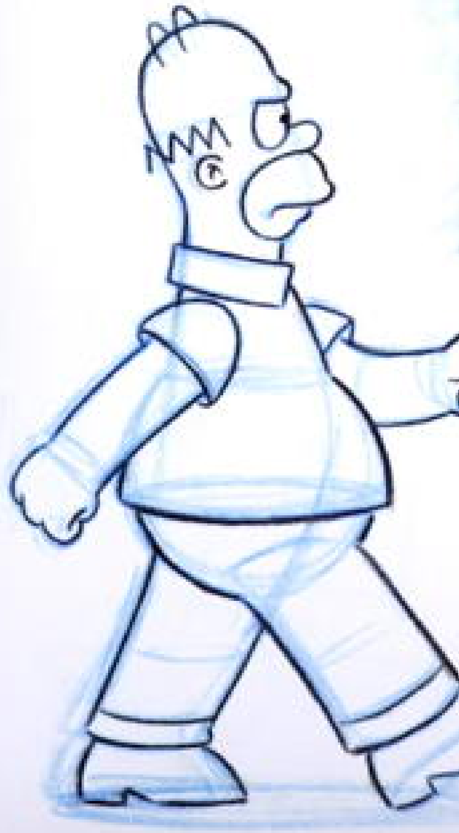


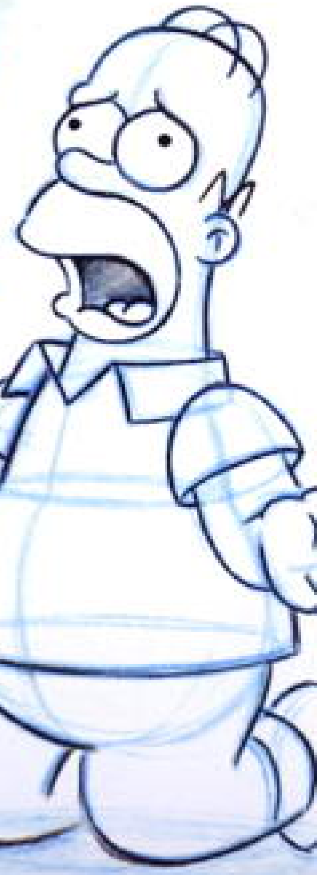


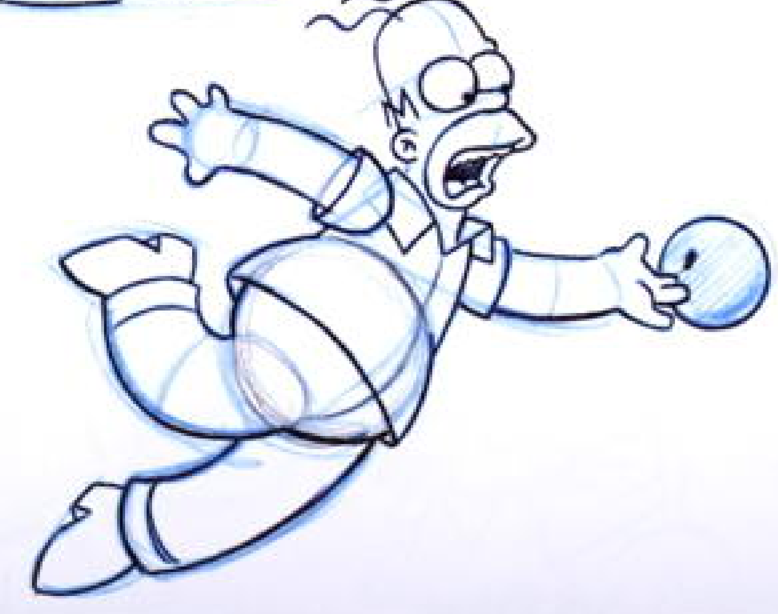


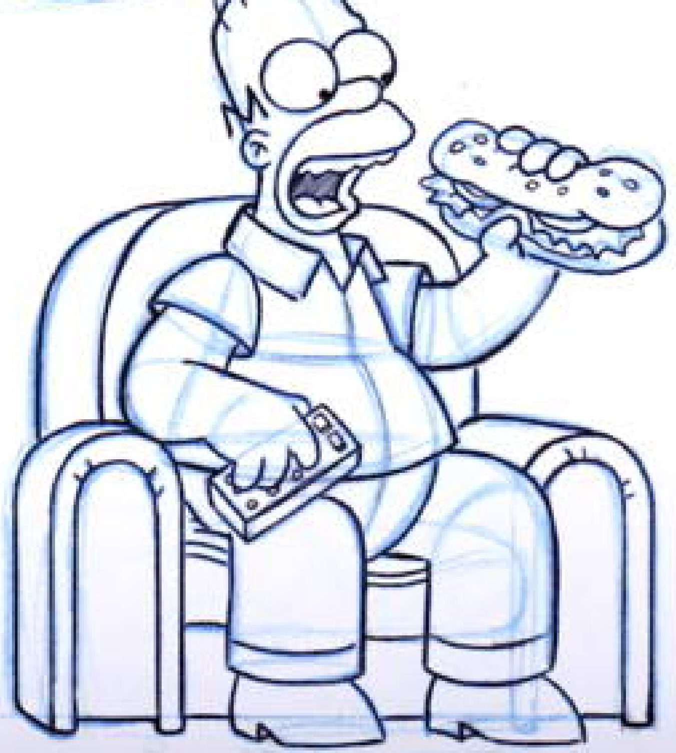








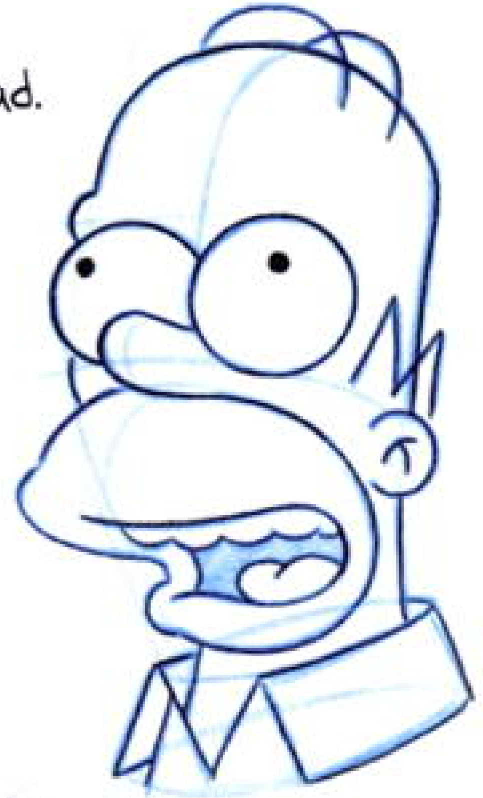


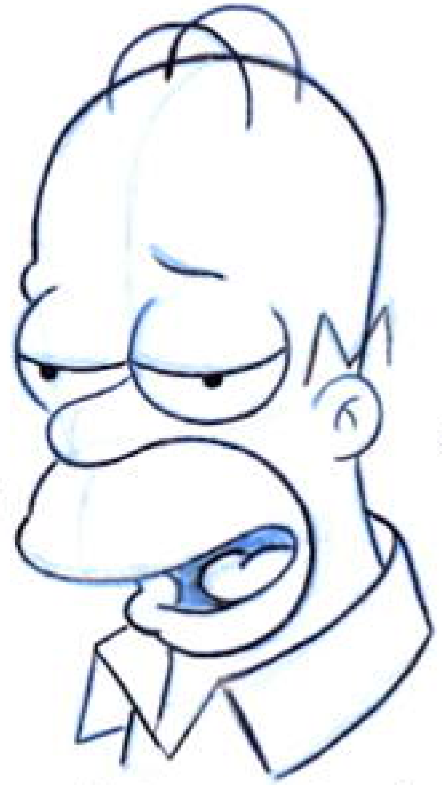


POINT OF VIEW

These drawings show how different perspectives affect the way we see the elements of Homer's head.

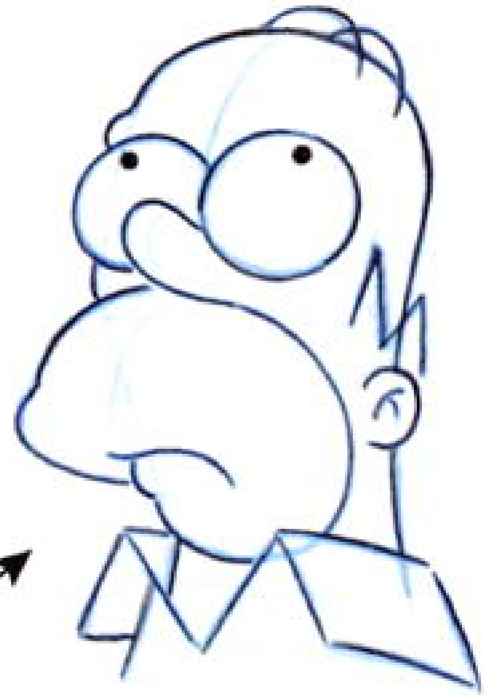
Slight worm's-eye view
Nose points up in front of eye.
Underside of upper lip is visible.
Hair is skewed in perspective.
Ear is lower.

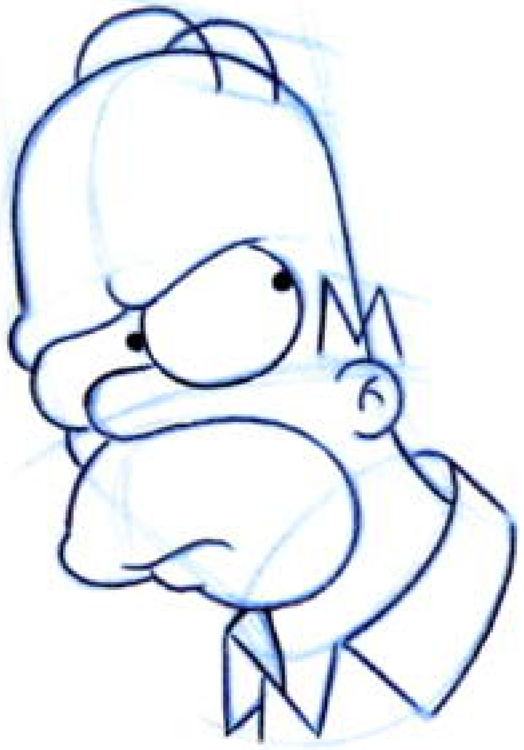


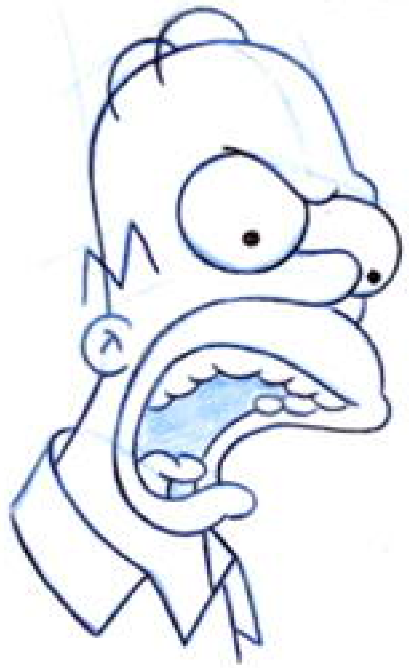


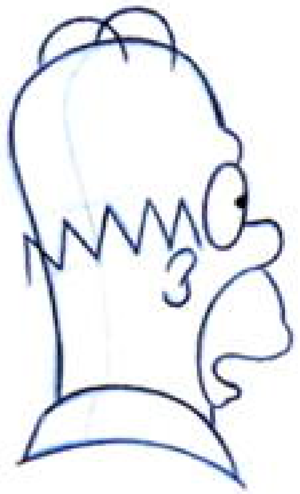
Slight overhead view
At this angle we can see ends
of hair loops. Nose dips down into
beard area. Ear is higher.

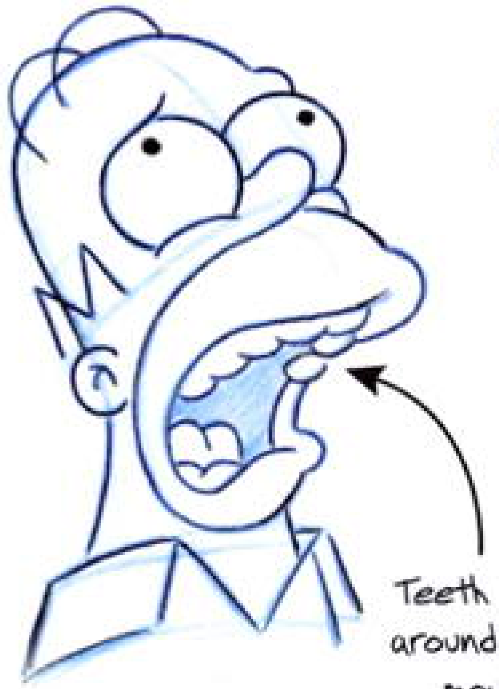
Extreme worm's-eye view
Space between eyes
and top of head diminishes.
Distance between mouth and nose
is greater because we're seeing more
of the underside of upper lip. More of
chin is seen. Collar comes in front
of beard. Collar slants back
in perspective.



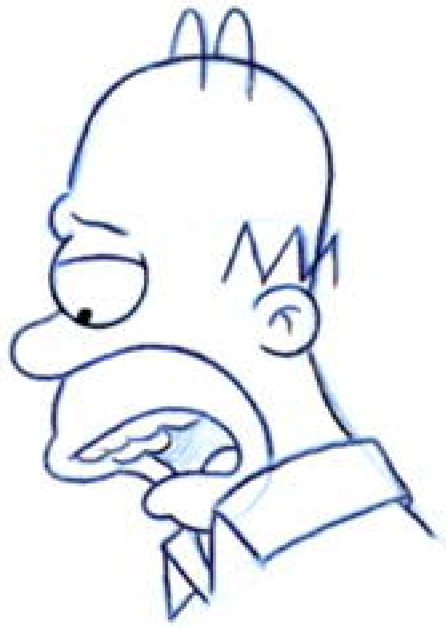


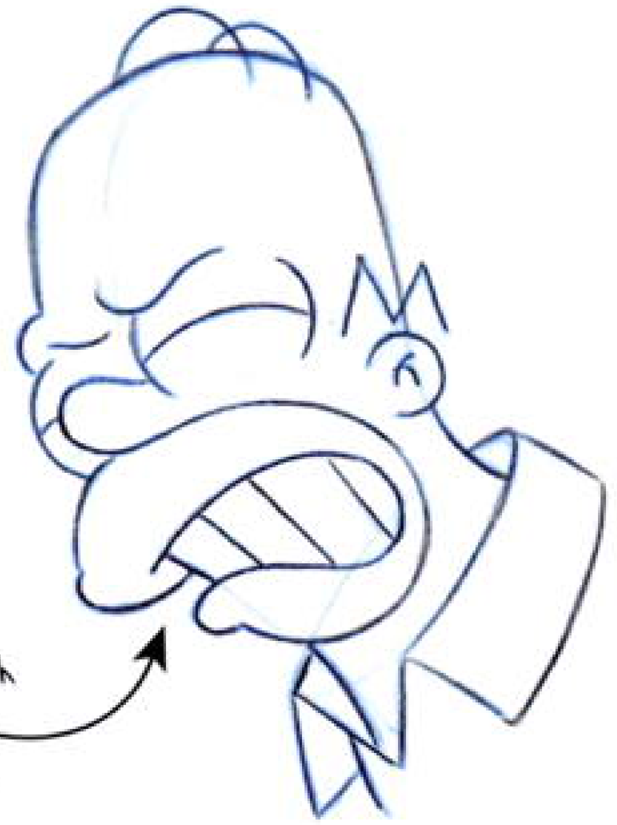




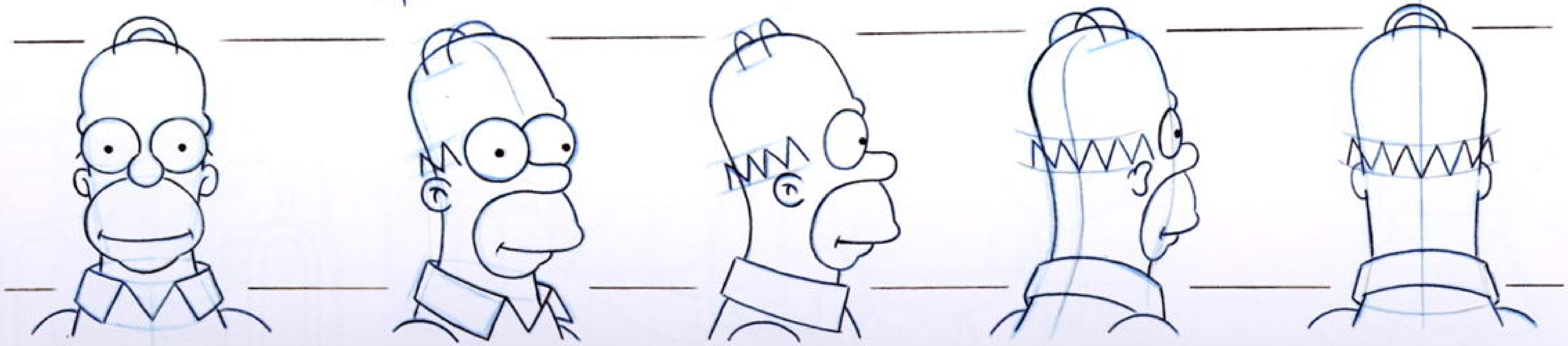


Teeth curve
around inside
mouth.





Lines of teeth
fan out in
perspective.



Front

3/4 Front

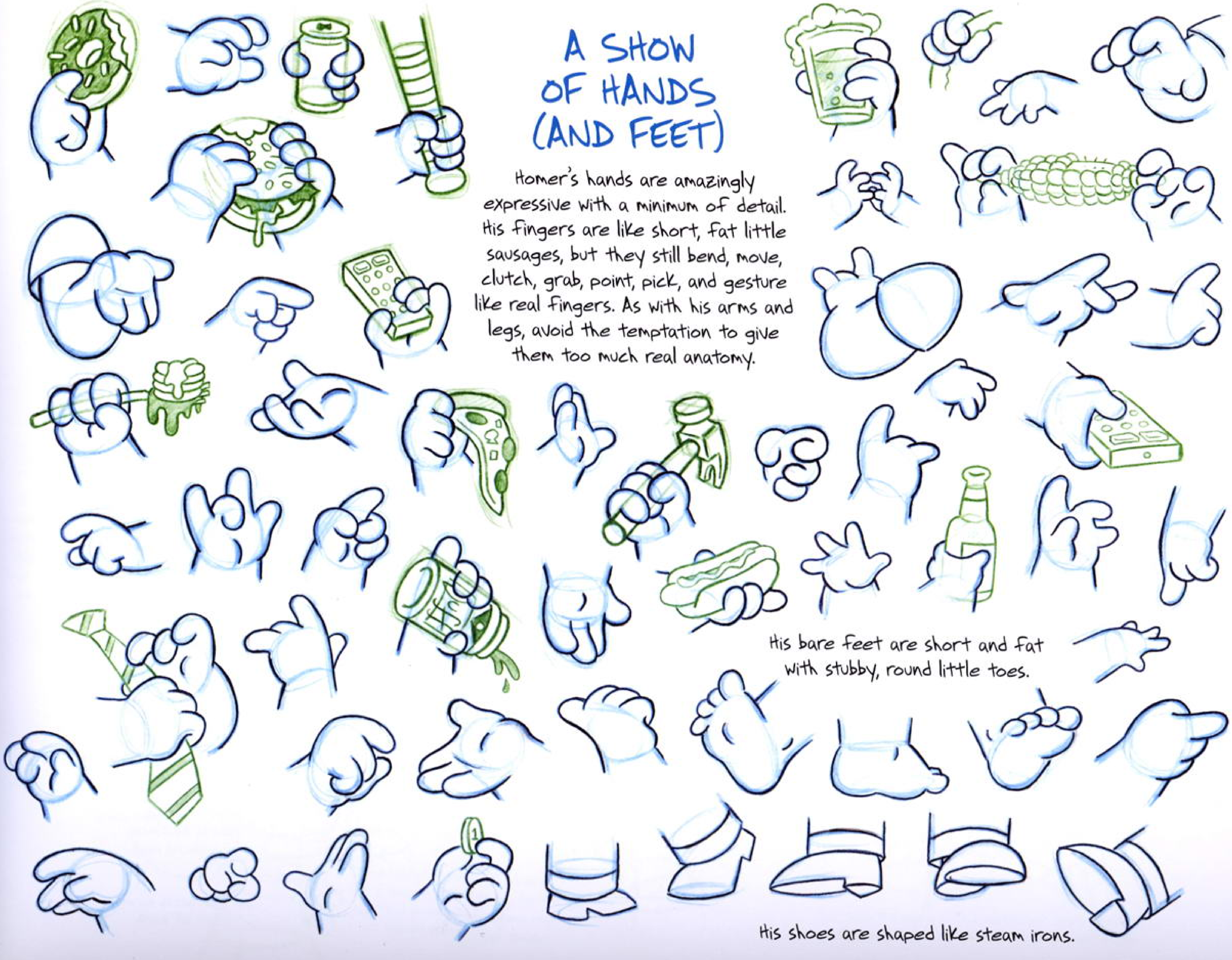
Side

3/4 Rear

Rear

A SHOW OF HANDS (AND FEET)

Homer's hands are amazingly expressive with a minimum of detail. His fingers are like short, fat little sausages, but they still bend, move, clutch, grab, point, pick, and gesture like real fingers. As with his arms and legs, avoid the temptation to give them too much real anatomy.

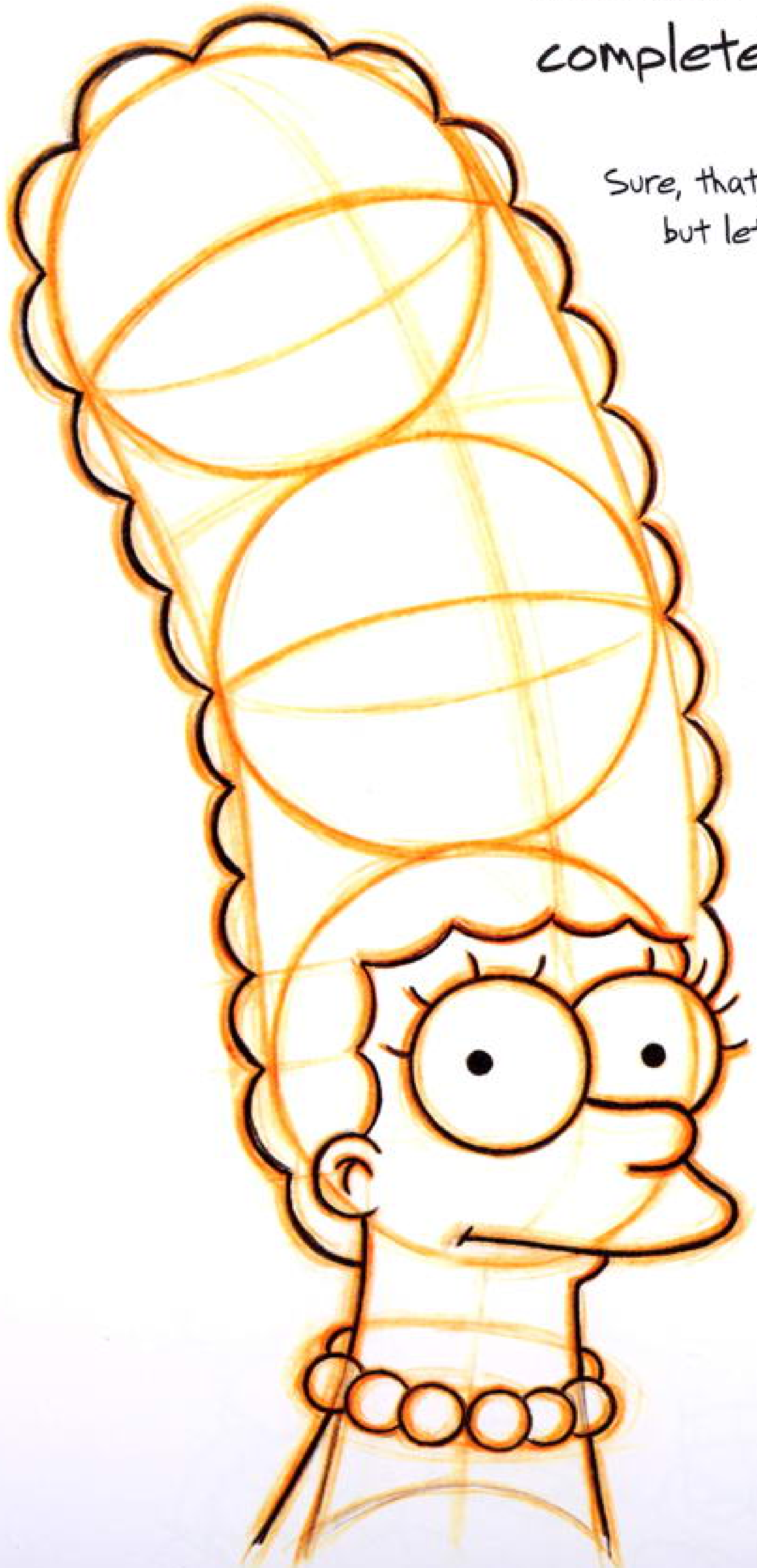


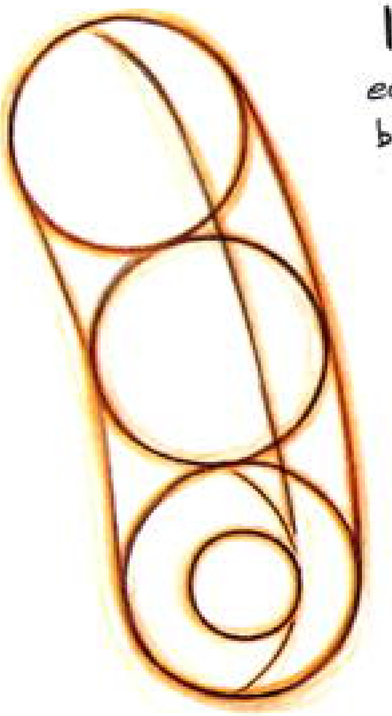
His bare feet are short and fat with stubby, round little toes.

His shoes are shaped like steam irons.

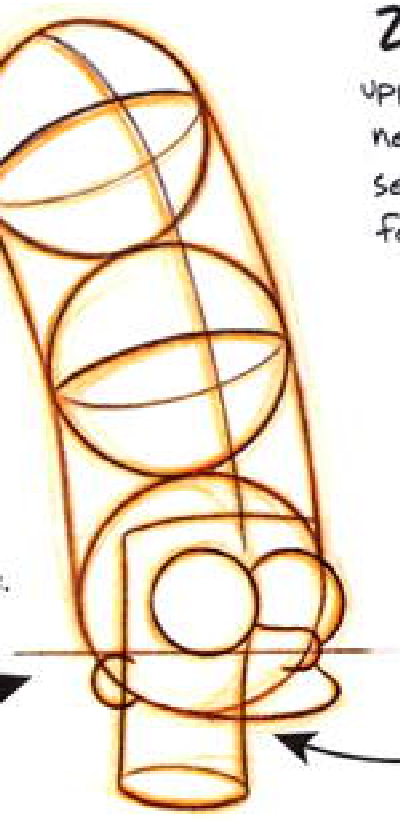
And now for something completely different, let's draw MARGE

Sure, that towering hairdo is intimidating, but let's relax, take a deep breath, and begin with **MARGE'S HEAD**





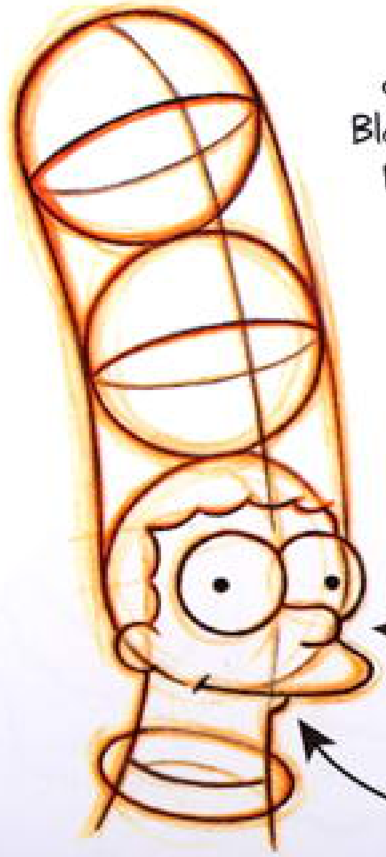
1. Start with three equal size balls tilting back. Add an eyeball in the center of Marge's head (the bottom ball).



2. Add her nose, ear, upper lip, and cylindrical neck shape. Place her second eye behind the forward eye and nose.

Top of ear lines up with bottom of eye and bisects nose.

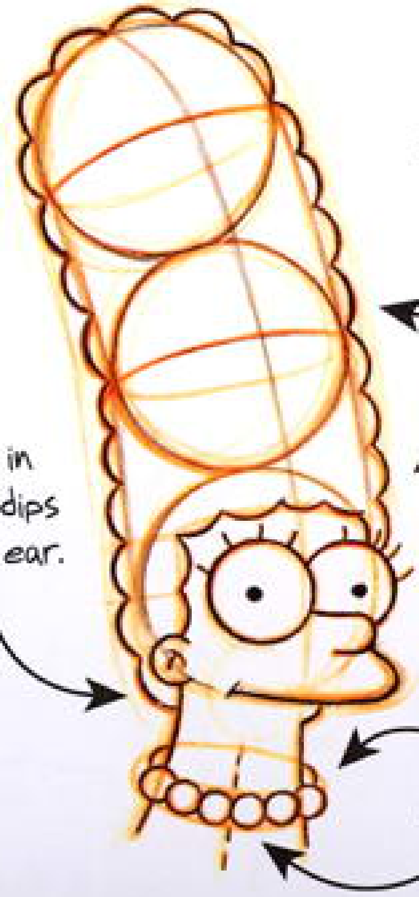
Upper lip extends from bottom of head ball.



3. Add facial details and hairline. Block in the necklace. Four loops of hair across forehead. Two loops of hair between ear and forehead.

Simpson family nose

Lower lip curves gently from neck into upper lip.



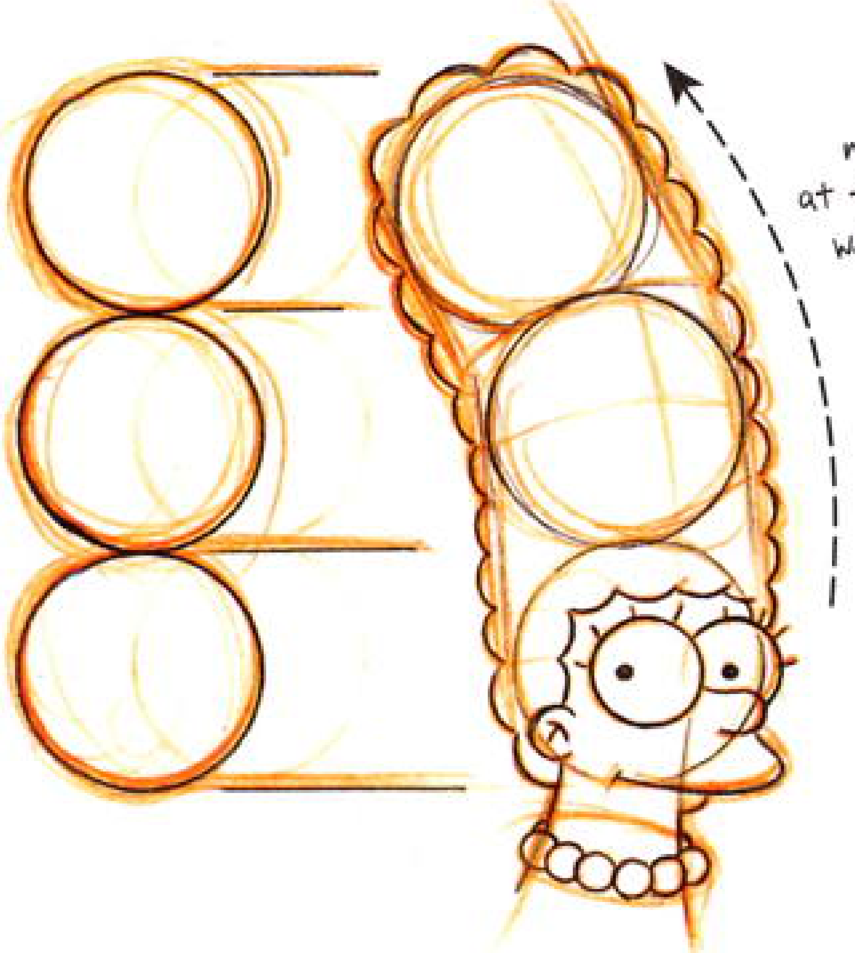
4. Tighten and refine your details.

Hair loops are of equal size.

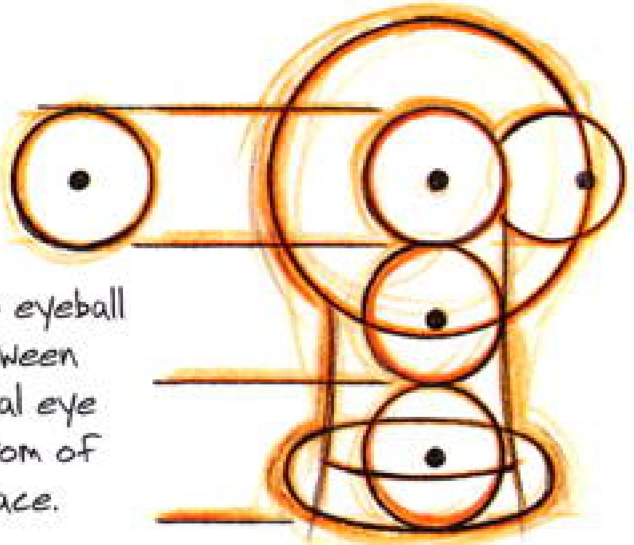
Hair in back dips below ear.

Partial beads show as necklace wraps around neck.

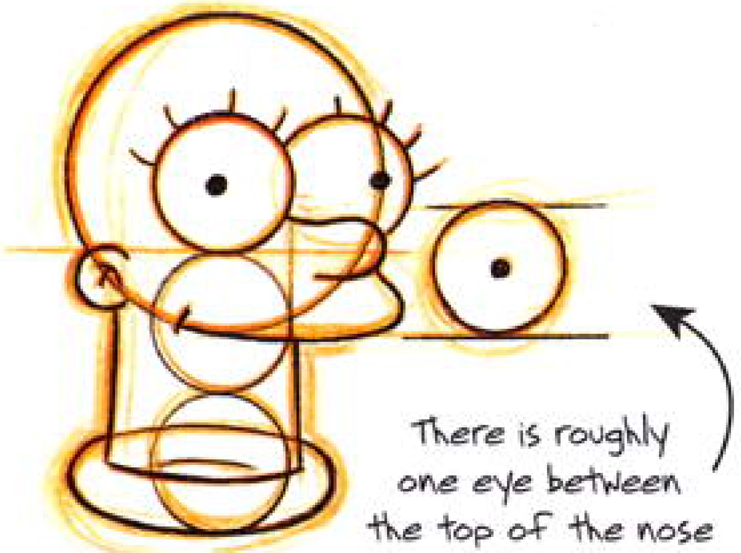
Six main beads across front of neck



Marge's hair naturally tilts back at the top. Otherwise, it would look stiff and awkward.

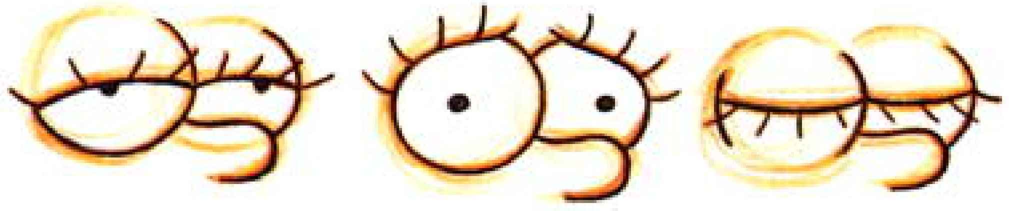


There are two eyeball lengths between Marge's actual eye and the bottom of her necklace.

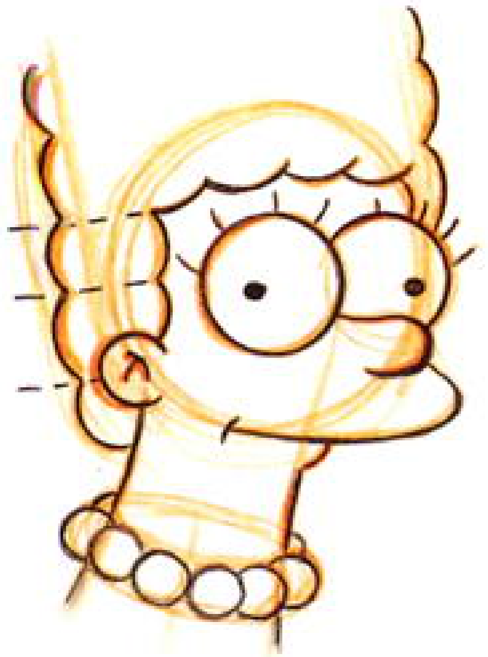


There is roughly one eye between the top of the nose and the mouth.

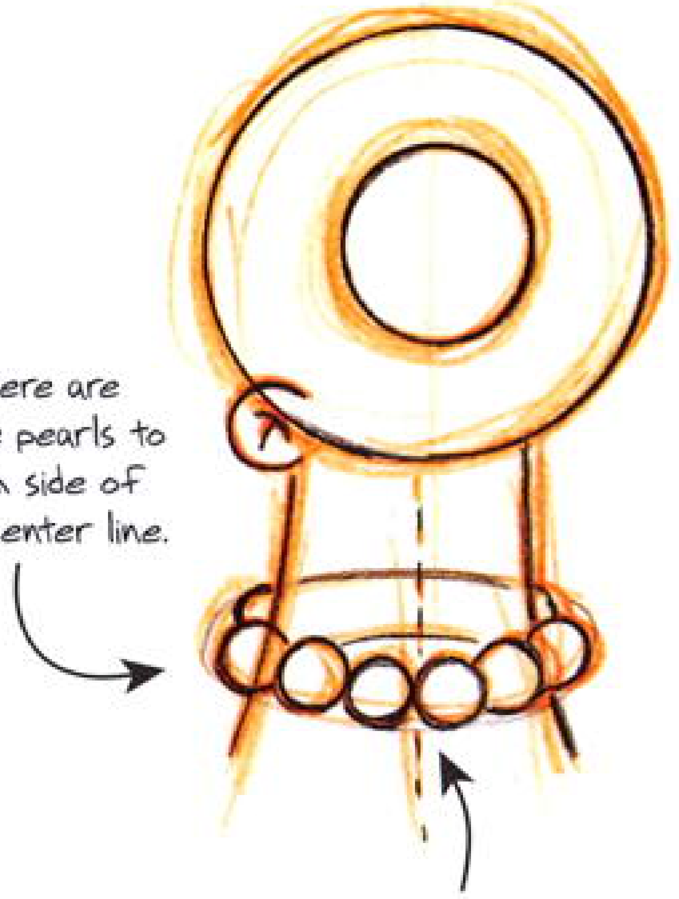
Eyelids wrap around the eyeball.



Lashes point down when eye is closed naturally.

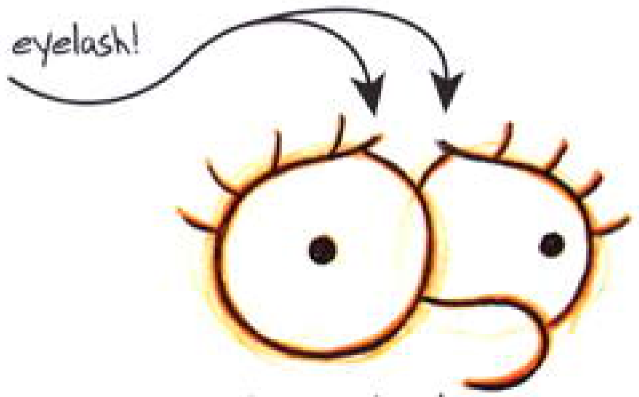


Line up hair loops to eliminate unruly hair and a huge bulge of hair at the base of the neck.



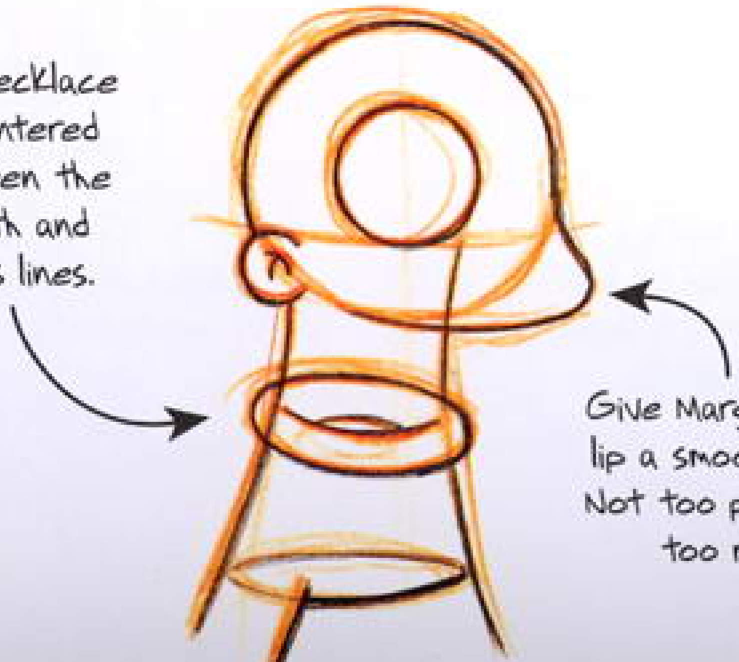
There are three pearls to each side of the center line.

The beads touch in the center, but overlap at all other points.



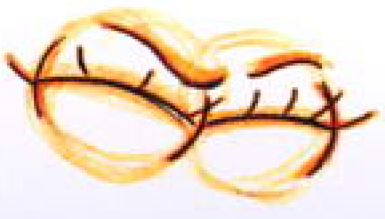
Not fifth eyelash!

IMPORTANT!
In this tricky area, when Marge is sad or upset, make sure the overlap of the eyebrow doesn't become a fifth eyelash.

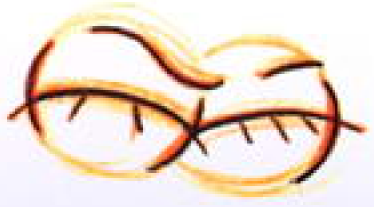


The necklace is centered between the mouth and dress lines.

Give Marge's upper lip a smooth curve. Not too pointy, not too round!

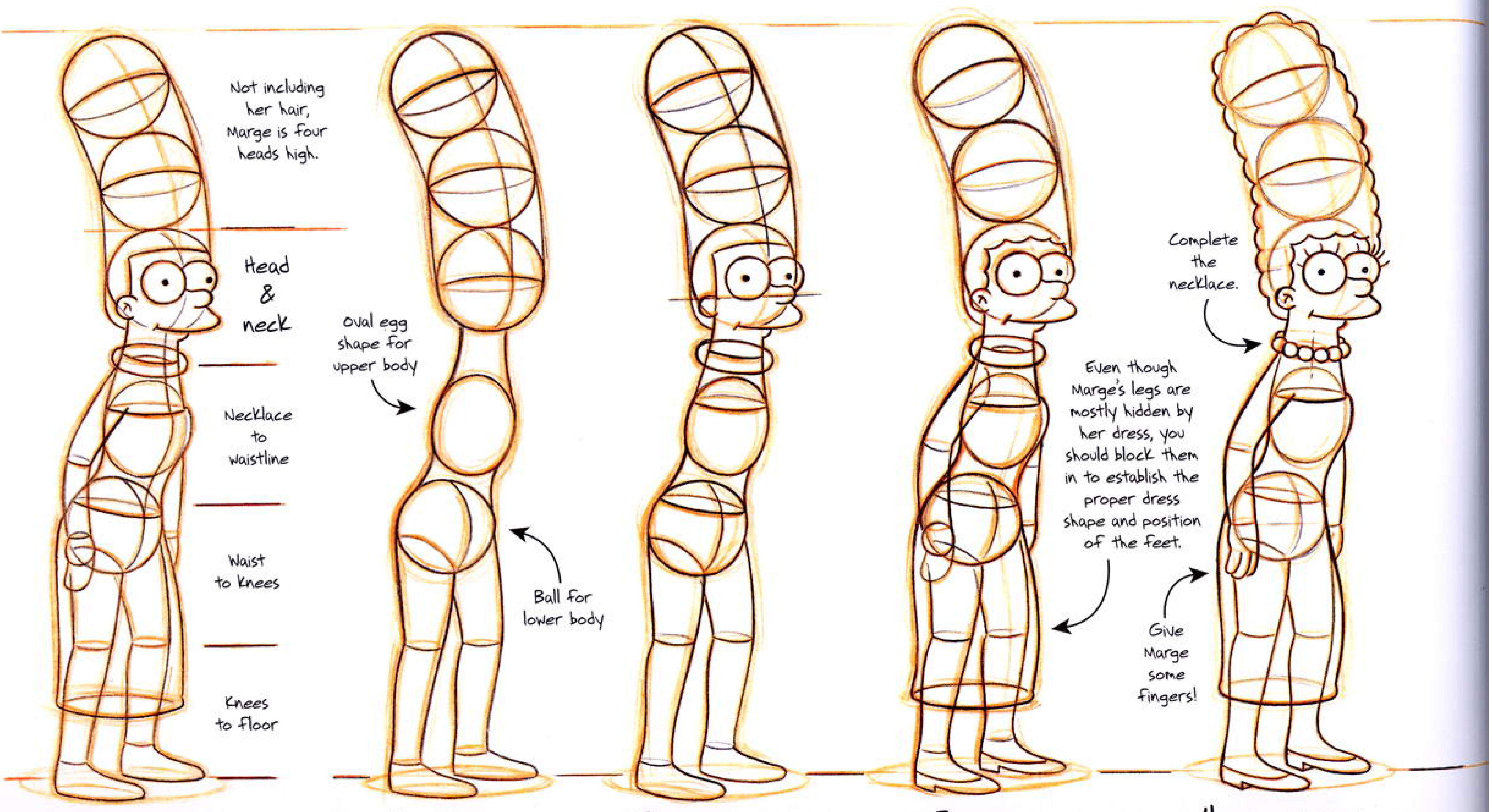


For squinted eyes, lashes point up.



The expression loses energy when the lashes point down.

It's not all about the hair! Let's draw MARGE'S BODY



Not including her hair, Marge is four heads high.

Head & neck

Necklace to waistline

Waist to knees

Knees to floor

oval egg shape for upper body

Ball for lower body

Complete the necklace.

Even though Marge's legs are mostly hidden by her dress, you should block them in to establish the proper dress shape and position of the feet.

Give Marge some fingers!

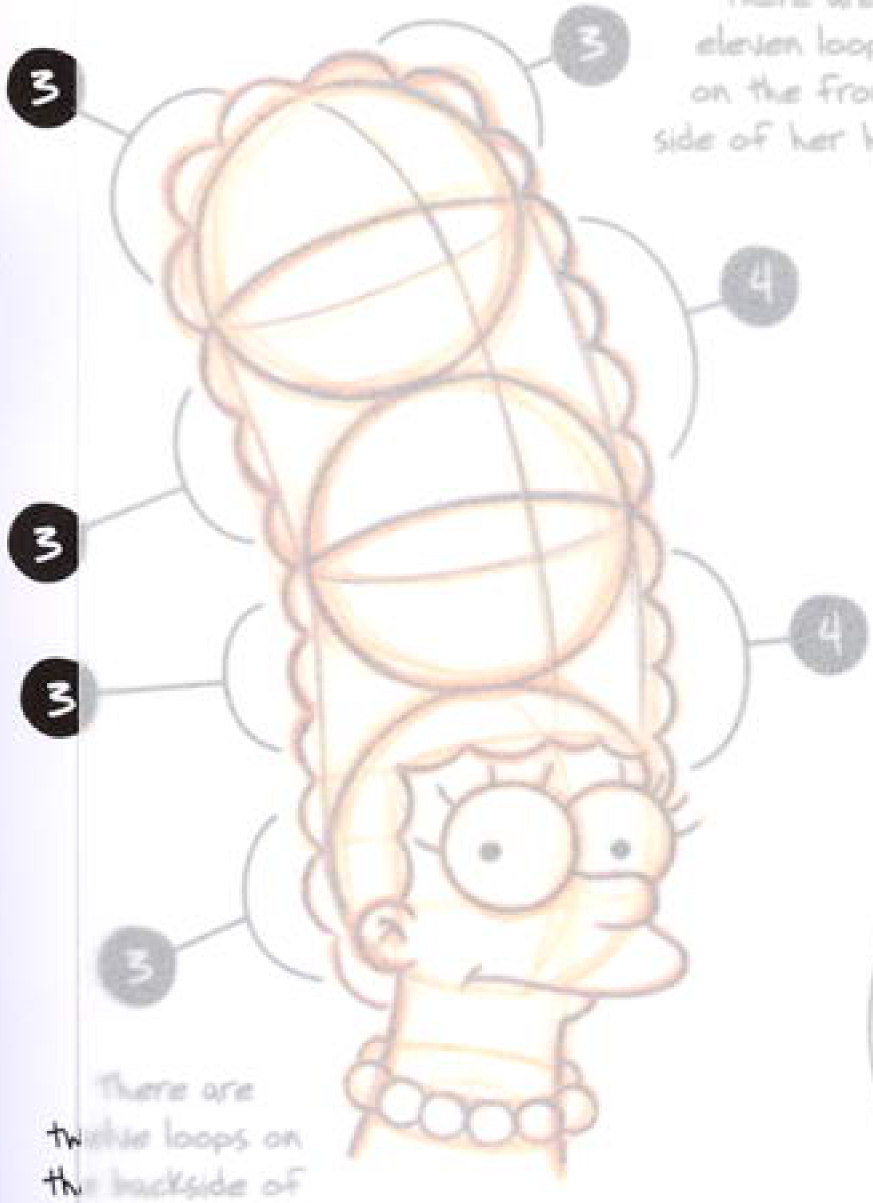
1. Block in the basic shapes.

2. Add some facial details. Establish the necklace and the chest line.

3. Refine your shapes. Add some arms, a dress, and shoes.

4. Tighten the details. Add hair loops, eyelashes, pupils, and another arm.

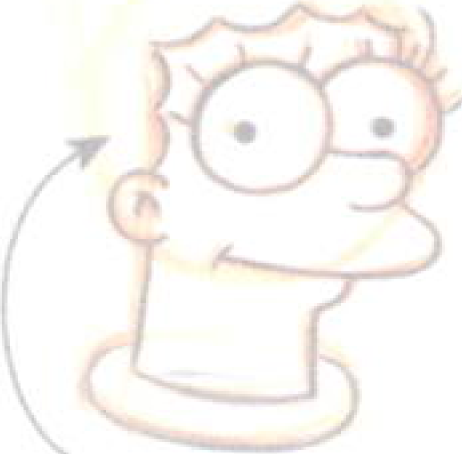
Believe it or not, Marge has a consistent number of hair loops.



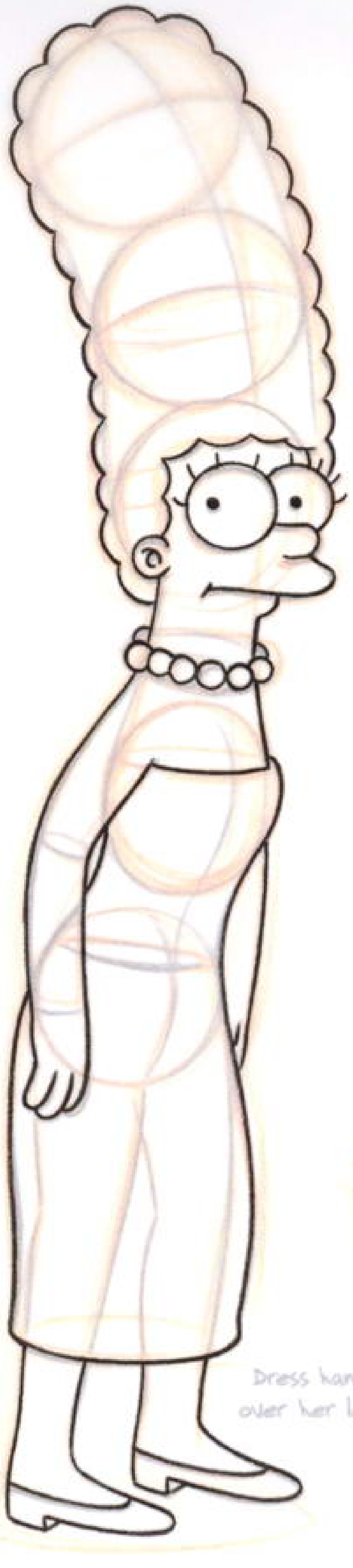
There are eleven loops on the front side of her head.

There are twelve loops on the backside of her head.

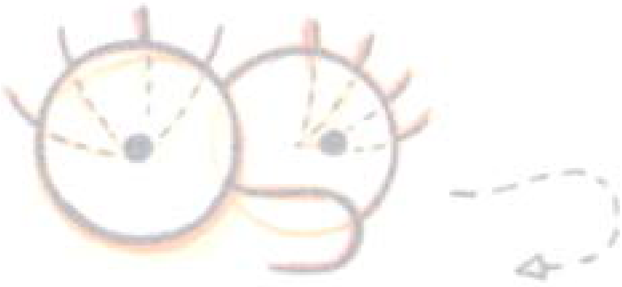
There are four loops of hair across forehead...



...and two loops of hair between ear and forehead.

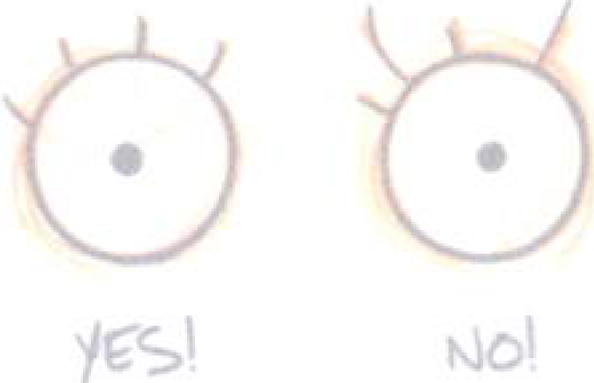


Marge's eyelashes radiate out from a vanishing point at the center of the eye and are evenly spaced.

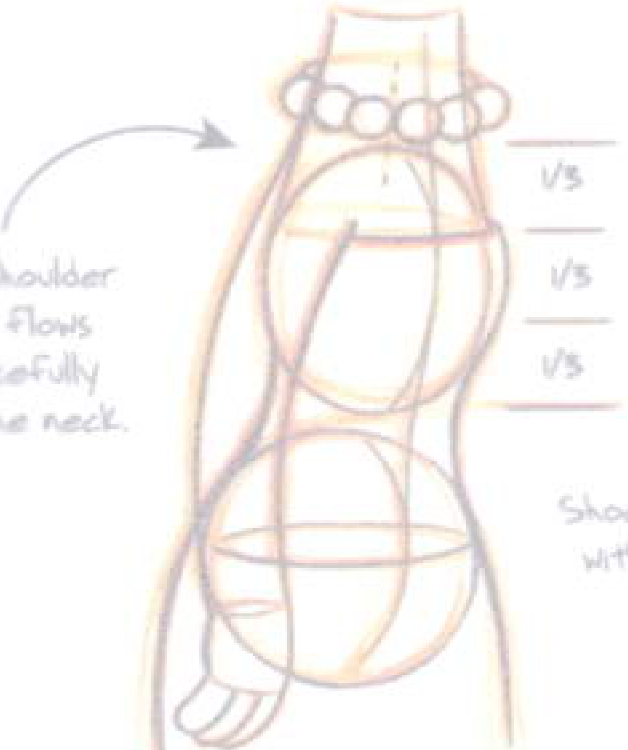


As with all Simpson family members, Marge's nose curves up just a bit.

The eyelashes curve out slightly and are of equal length.



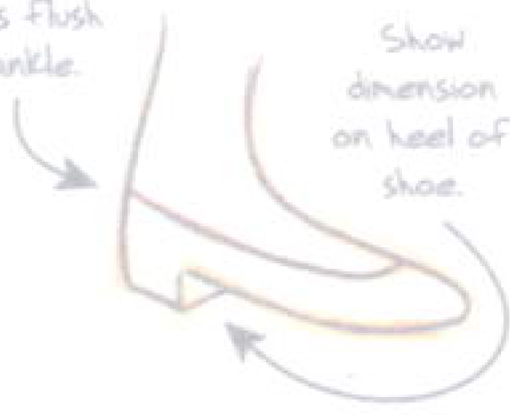
When arm is in a relaxed position at Marge's side, her knuckles are even with her crotch line.



The shoulder line flows gracefully into the neck.

The dress line should be placed 2/3 of the way up the oval chest shape.

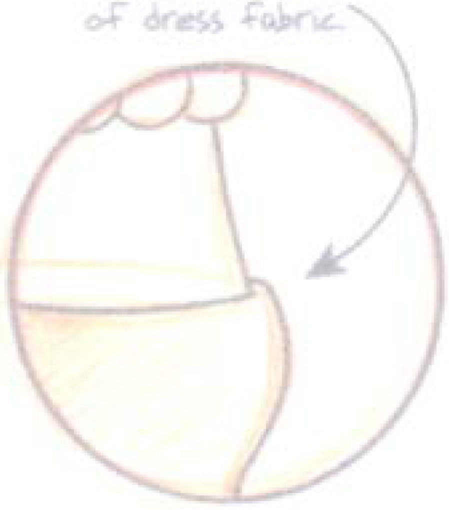
Shoe is flush with ankle.

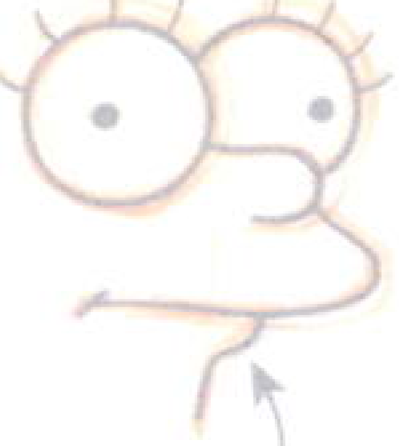


Show dimension on heel of shoe.

Dress hangs over her legs.

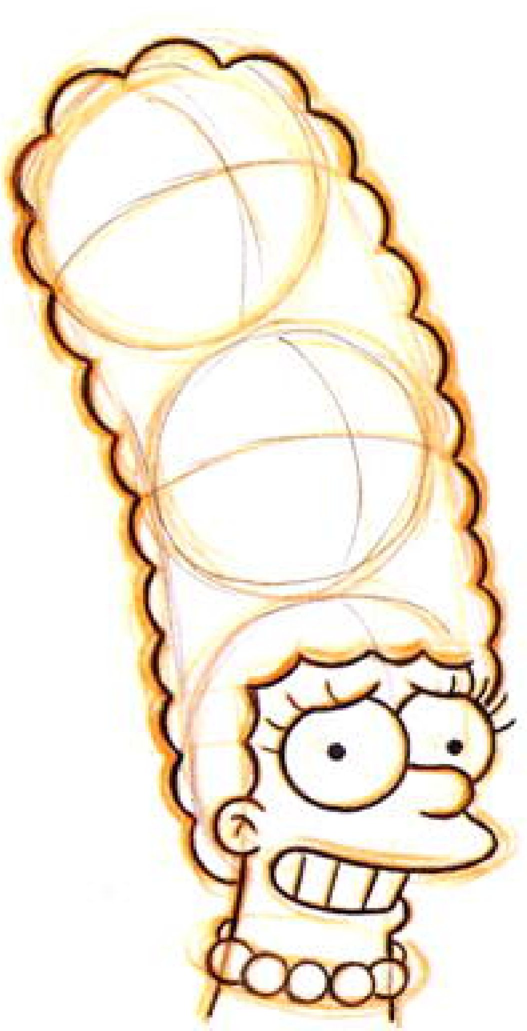
Show thickness of dress fabric.





Soft bump for lower lip

Now let's look at THE MYRIAD MOODS OF MARGE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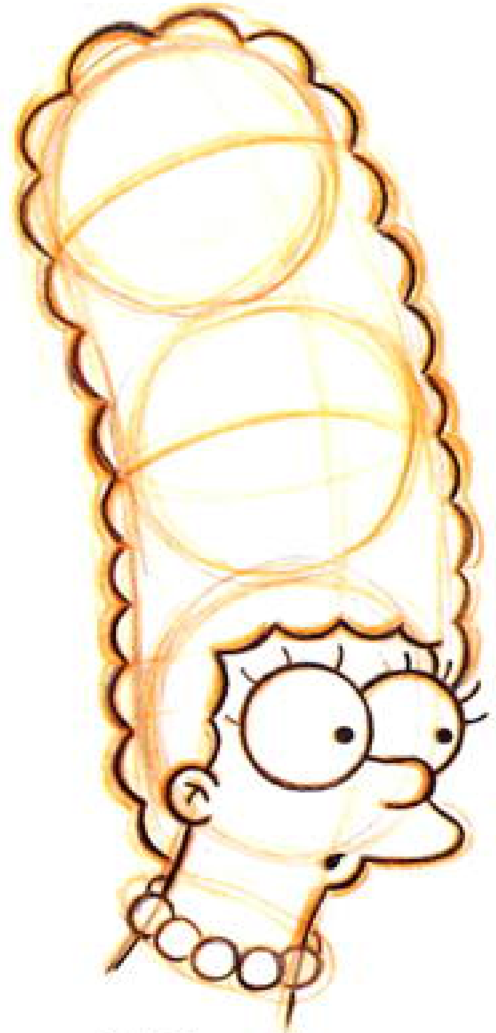
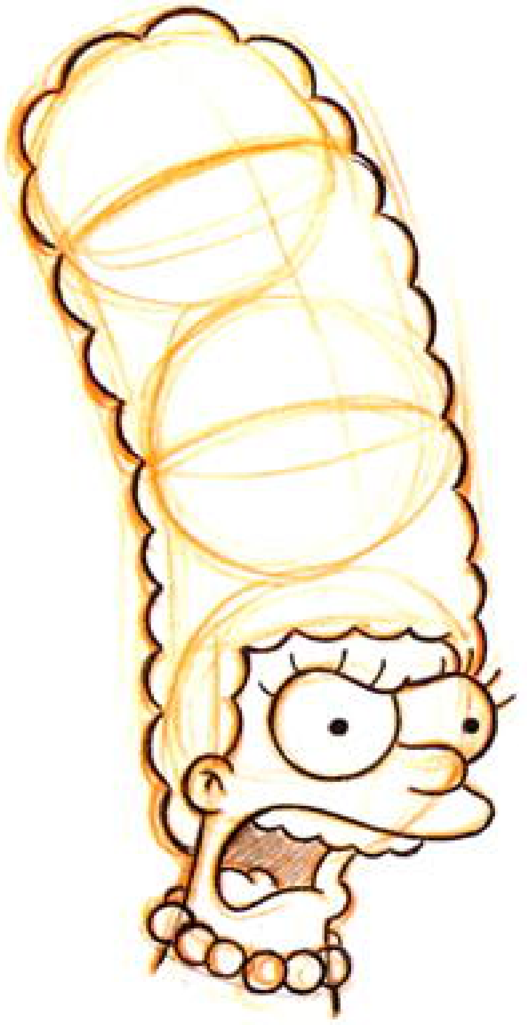
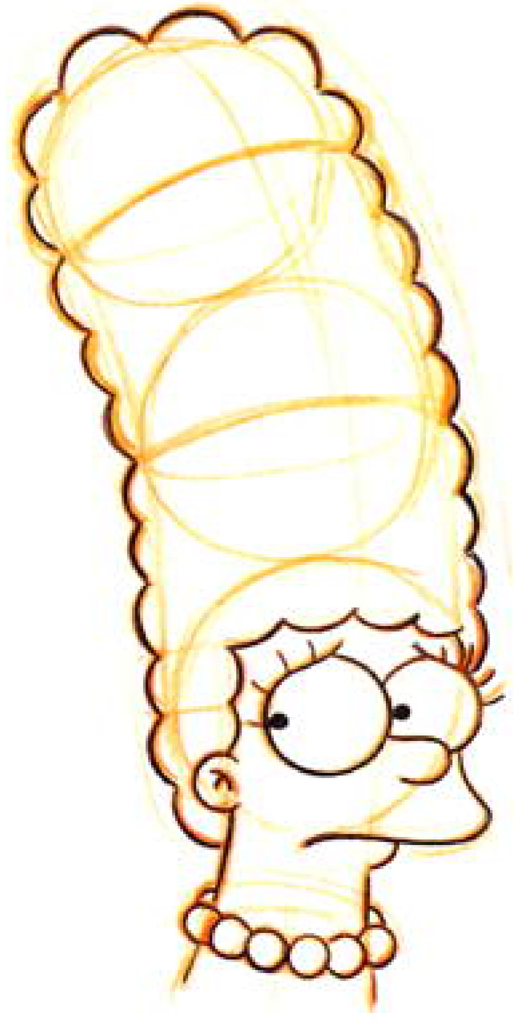

CURIOUS


INFURIATED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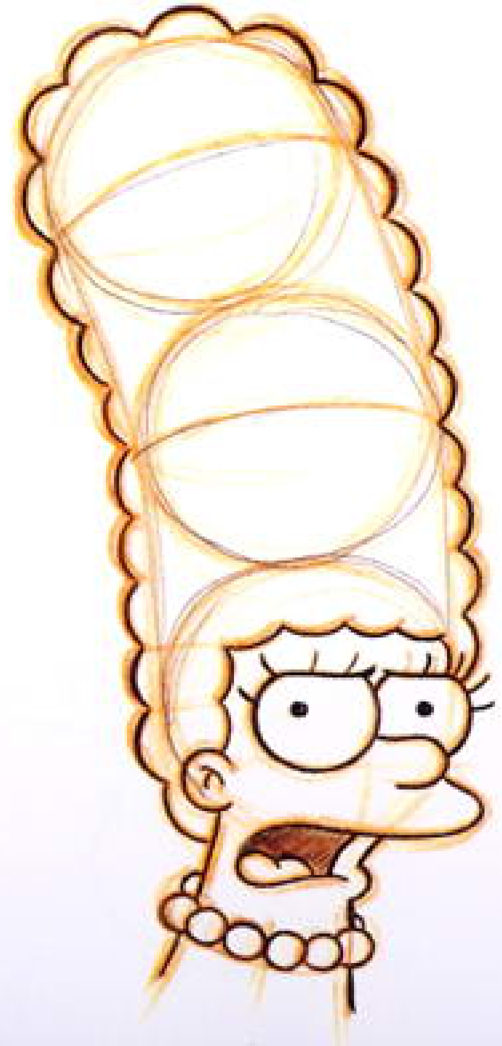
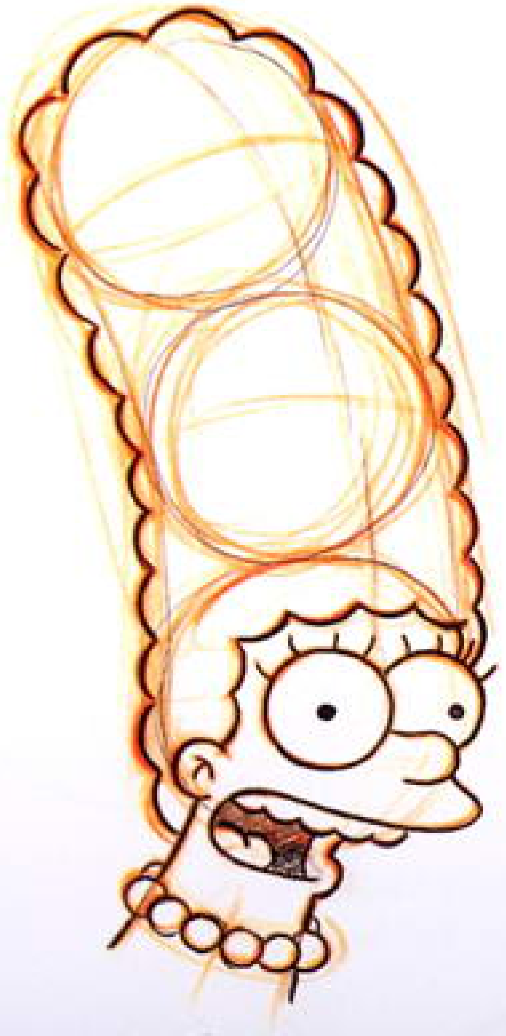
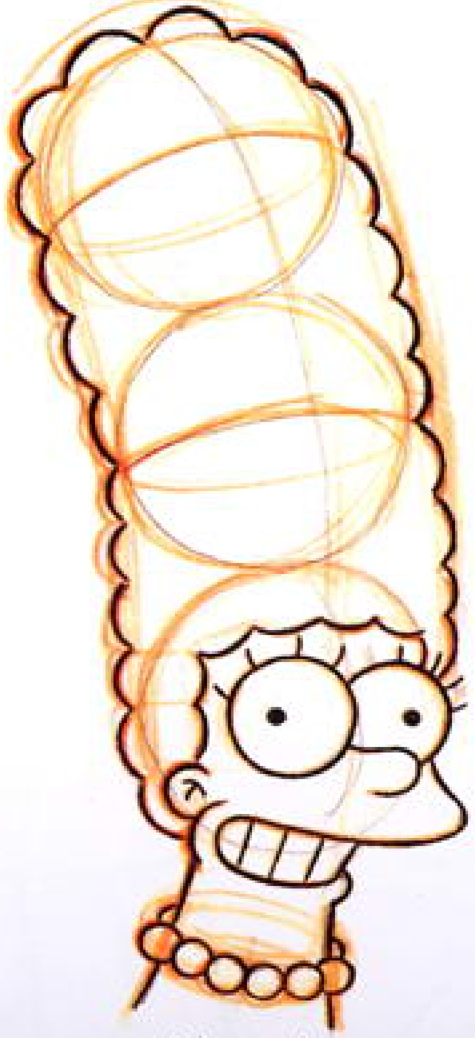

MAD


EXCITED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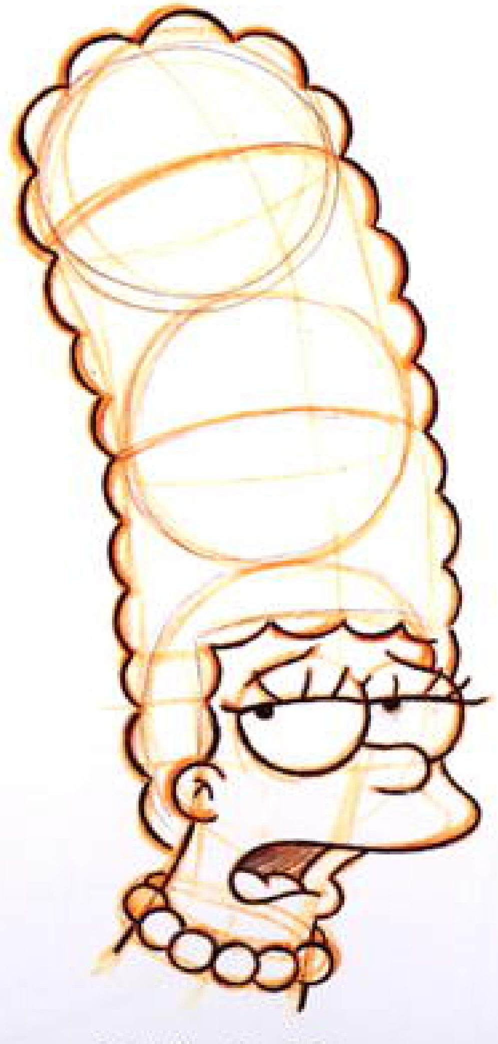
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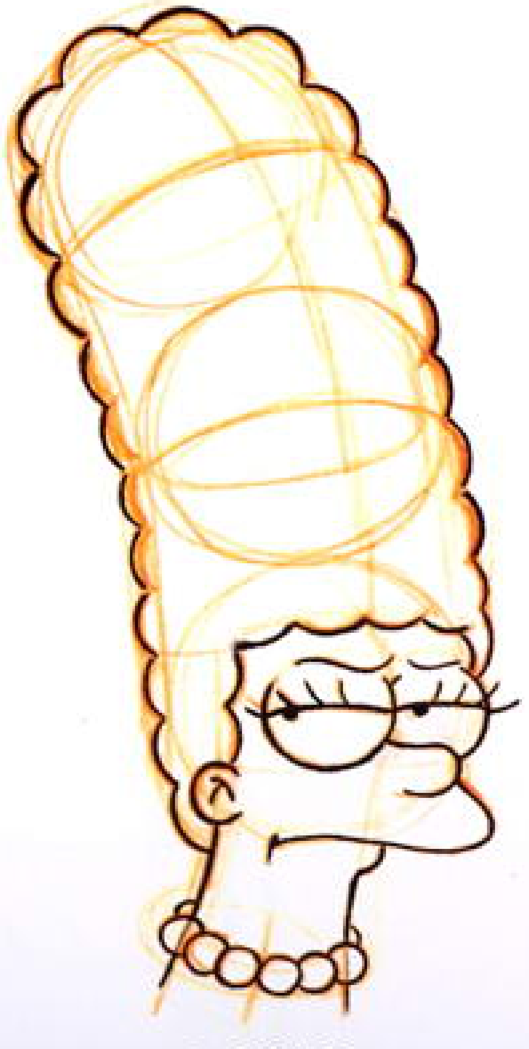
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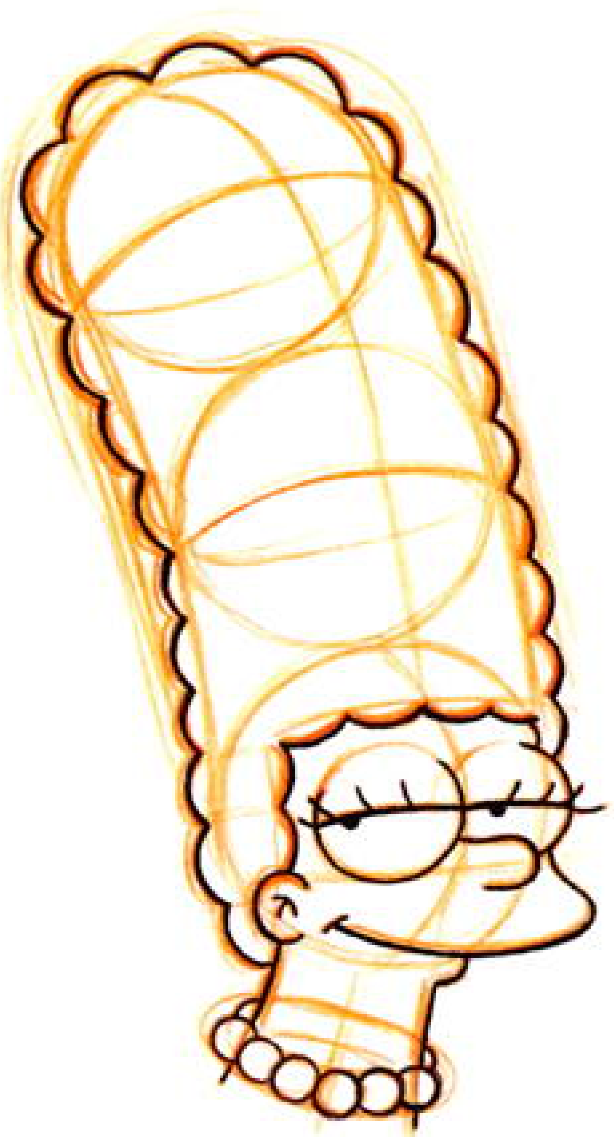
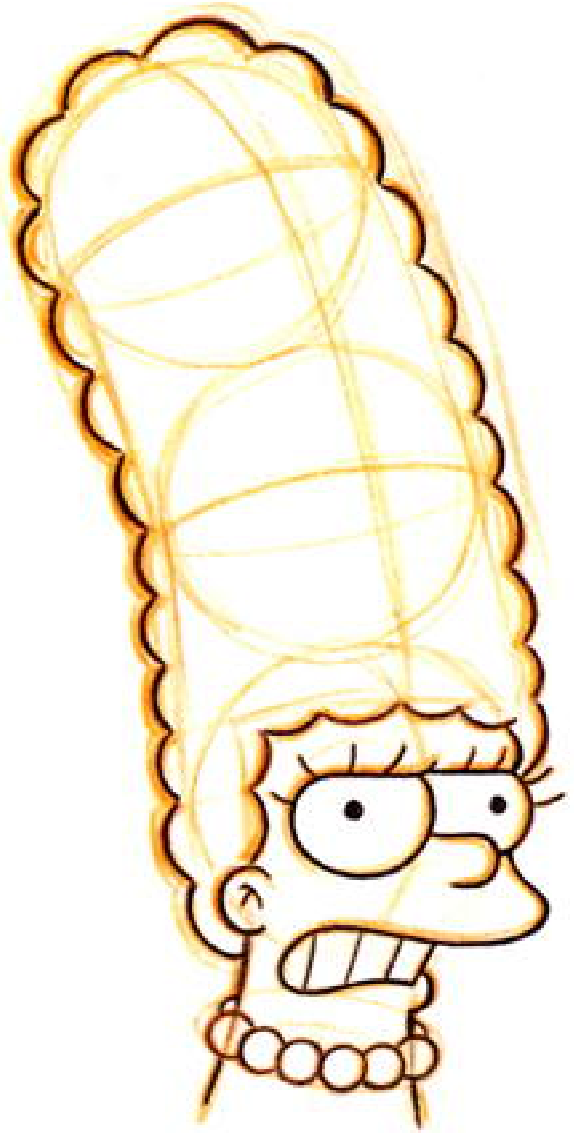

LOVEY-DOVEY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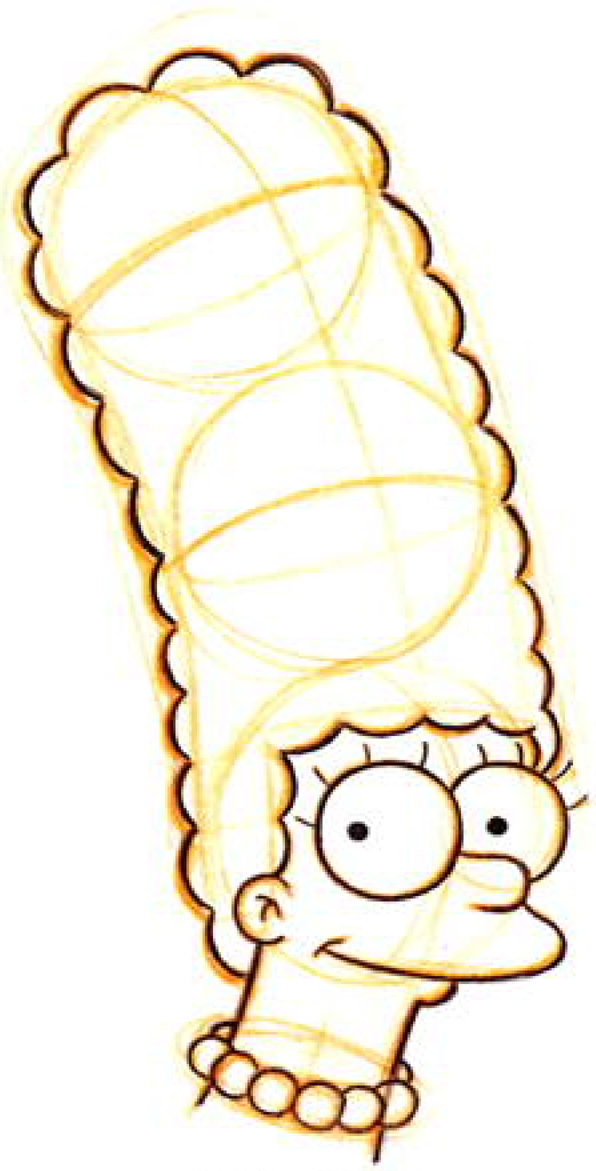
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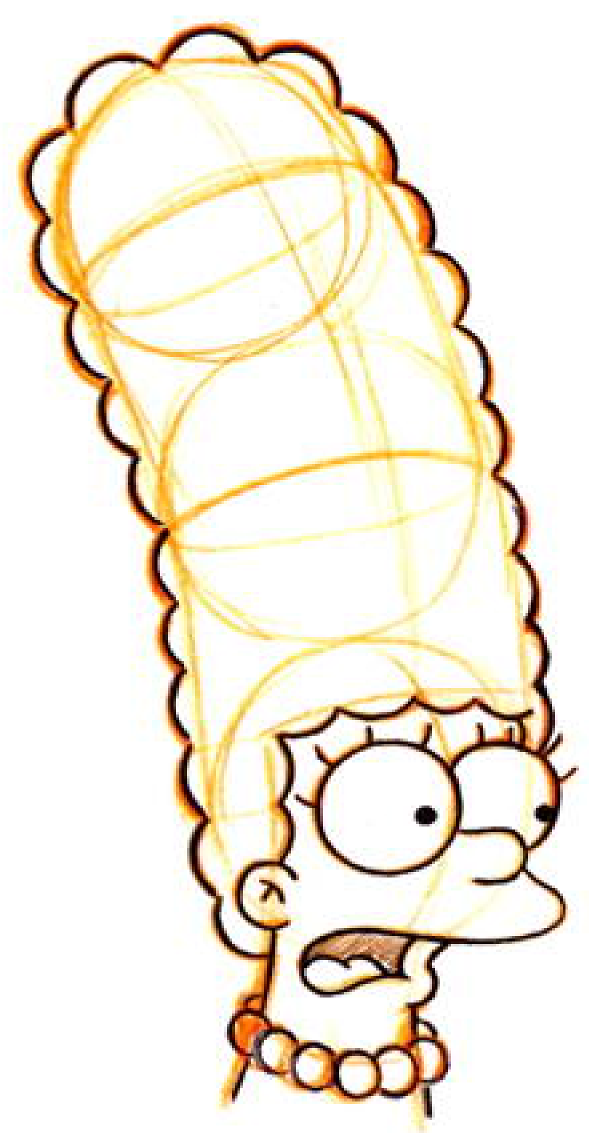
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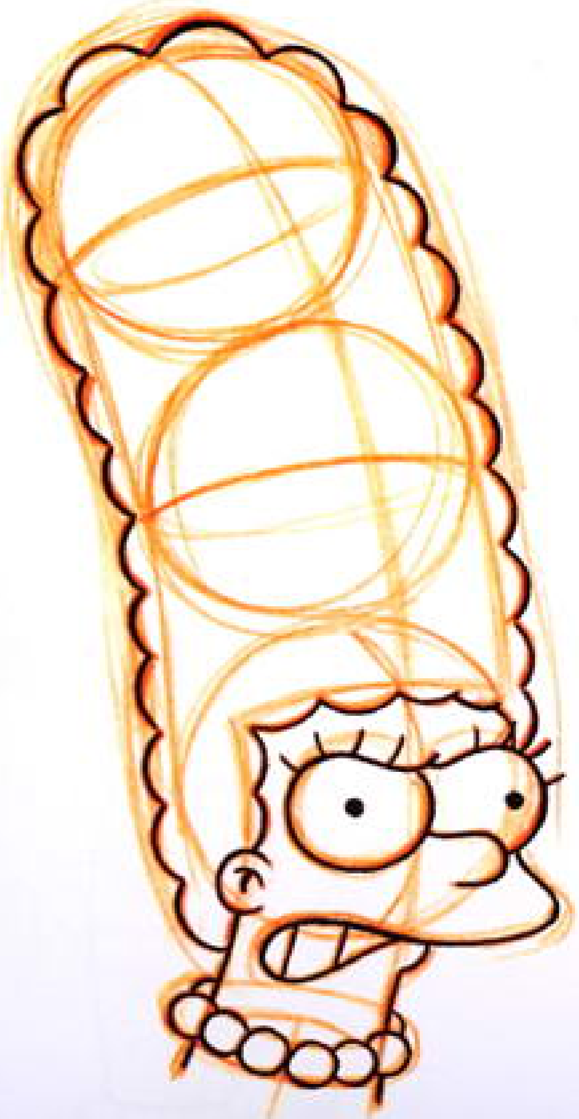
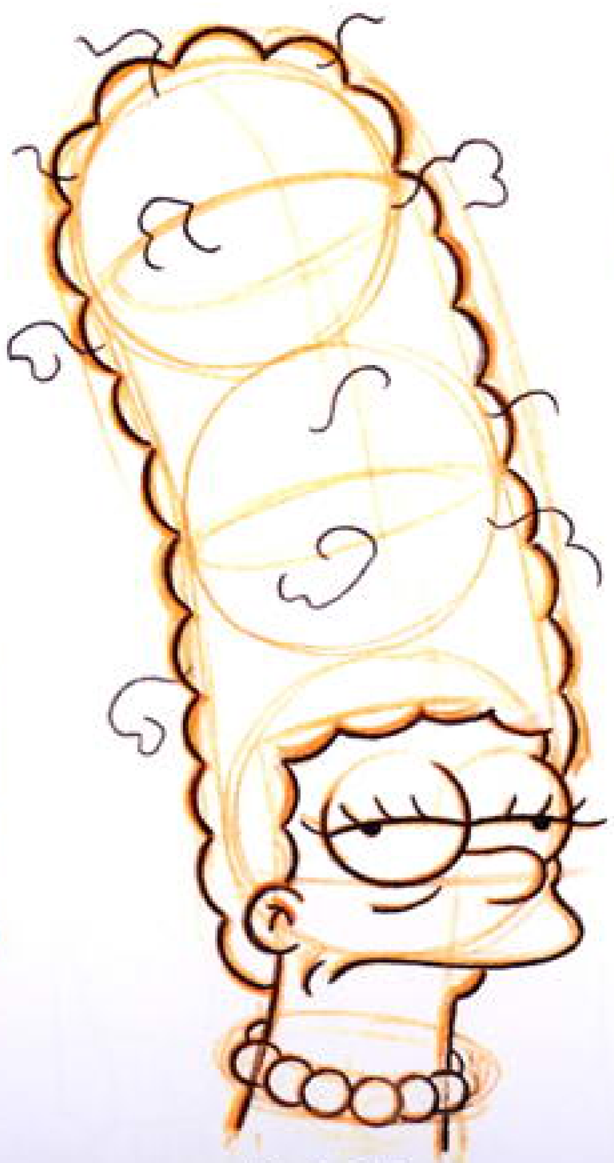
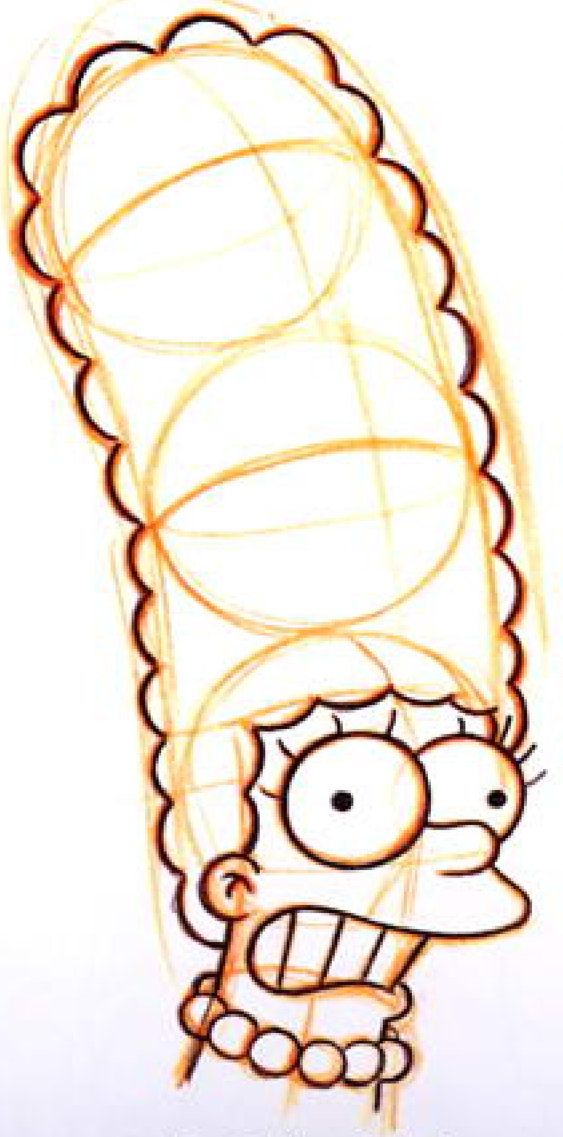
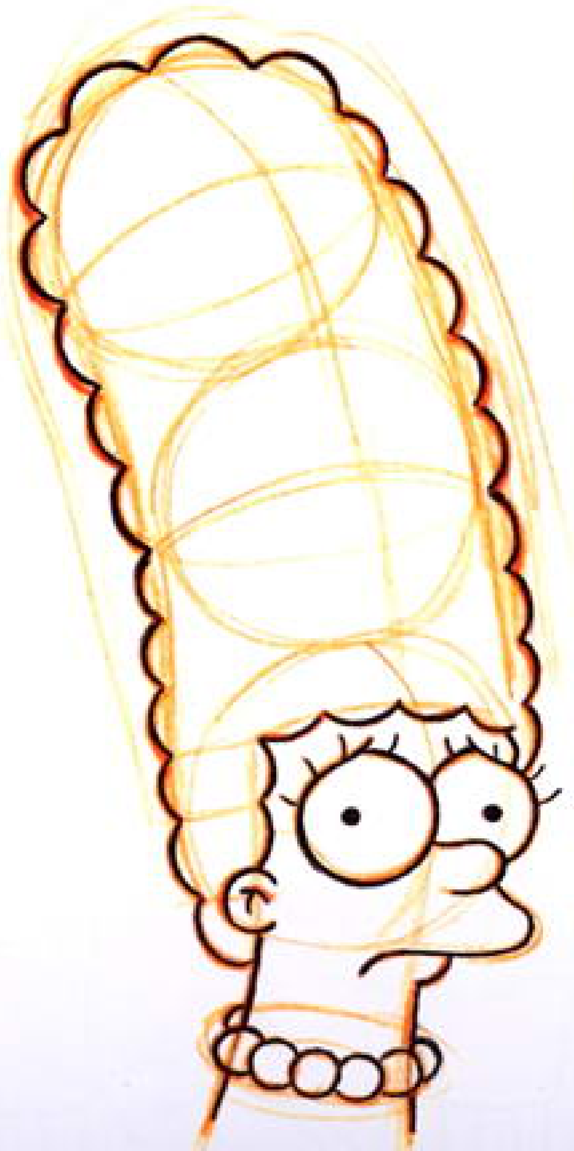

FUMING


HAGGARD


DISTRAUGHT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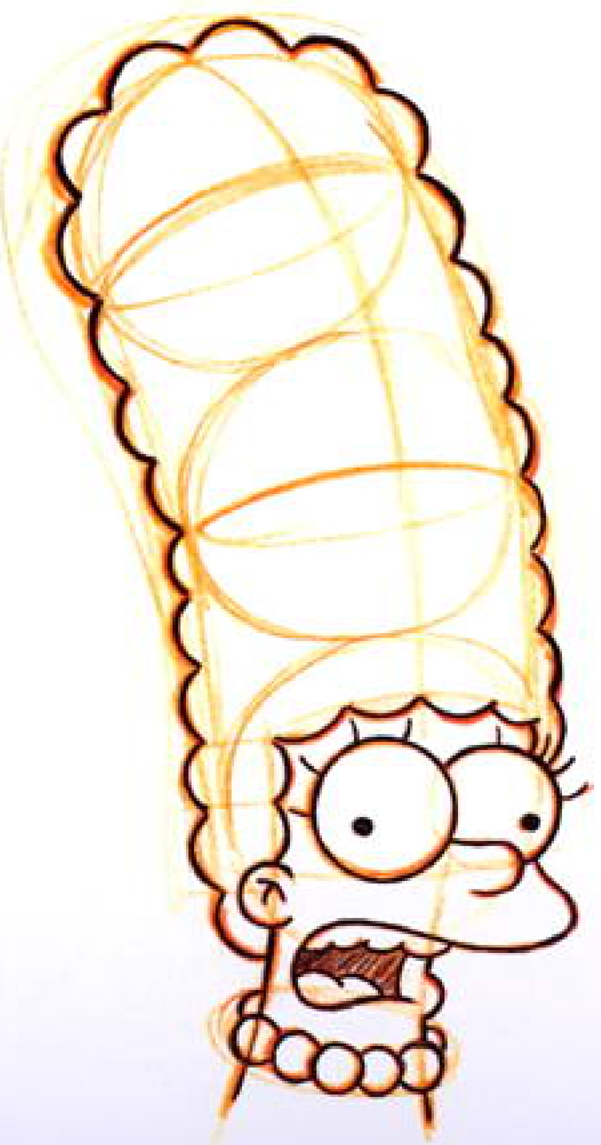
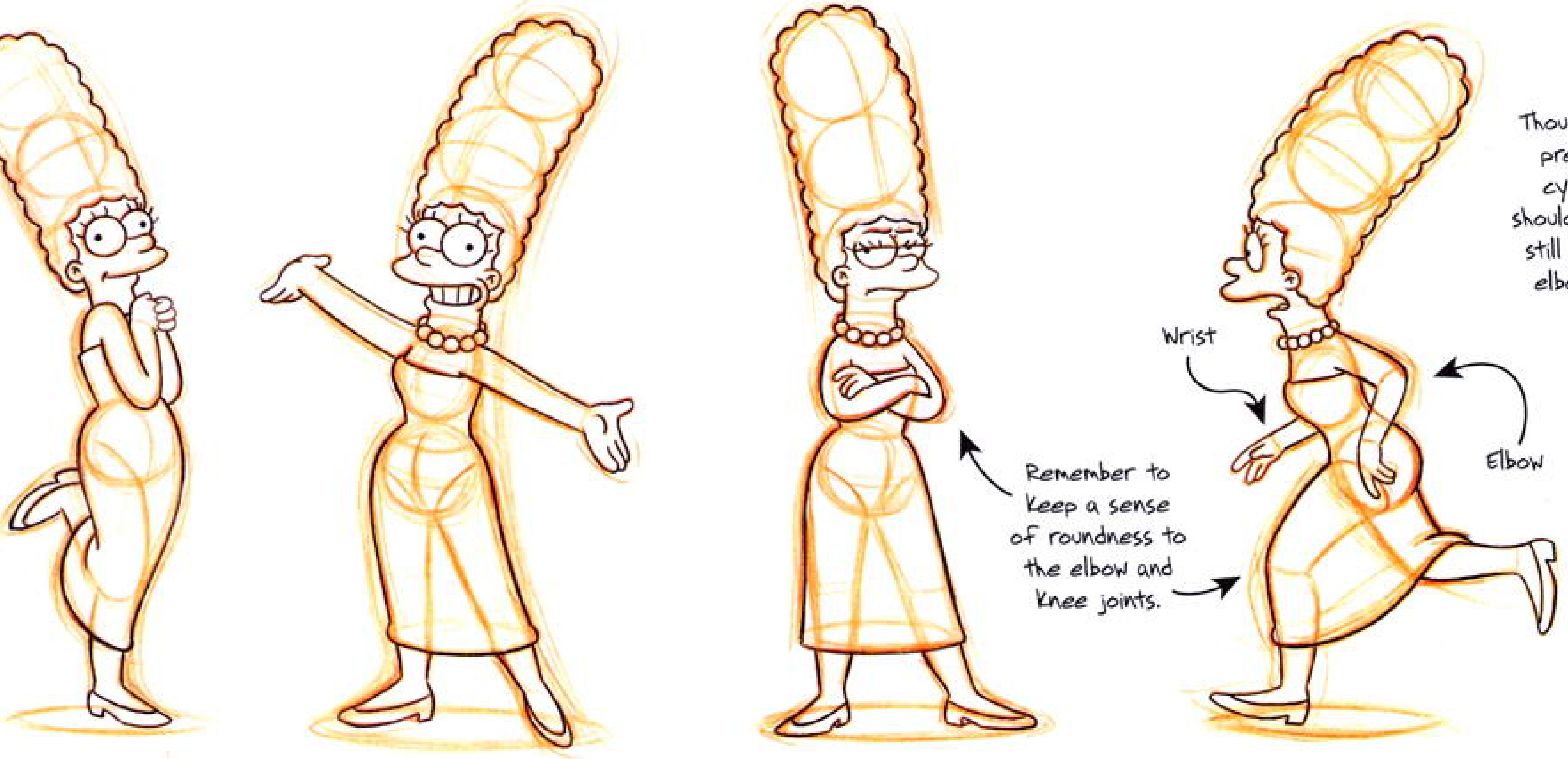

SHOCKED

Stay out of her way! It's MARGE ON THE MOVE

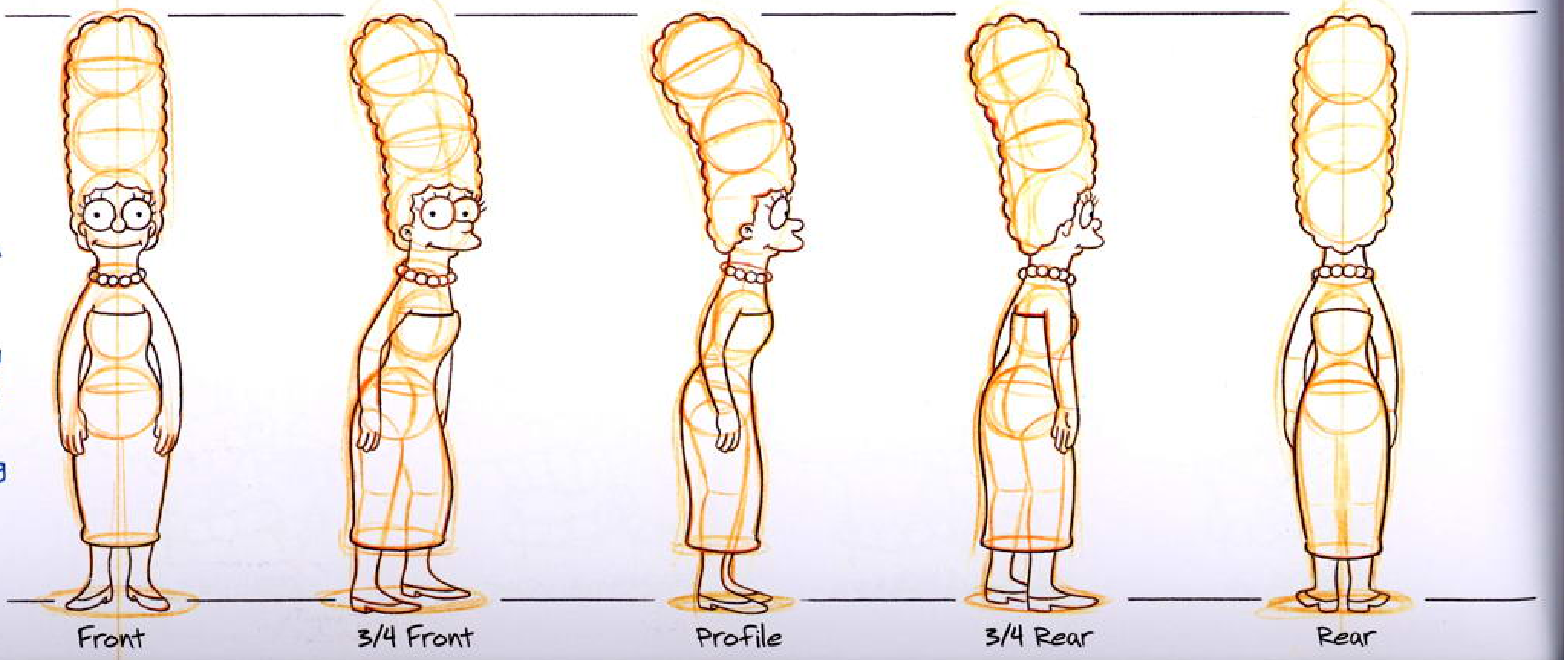
Like Homer, Marge bends and moves like a real person.

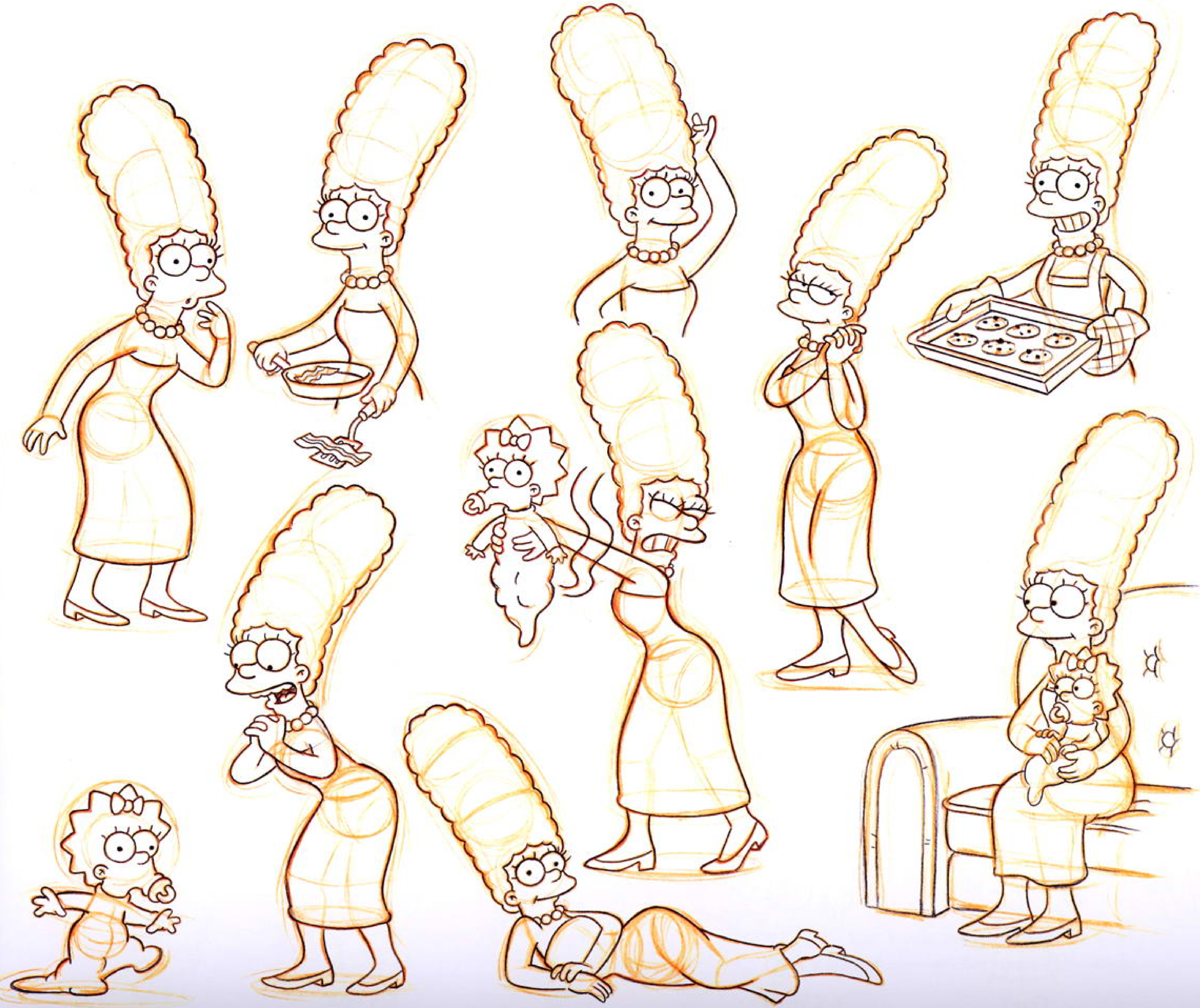


Remember to keep a sense of roundness to the elbow and knee joints.

Though her arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.

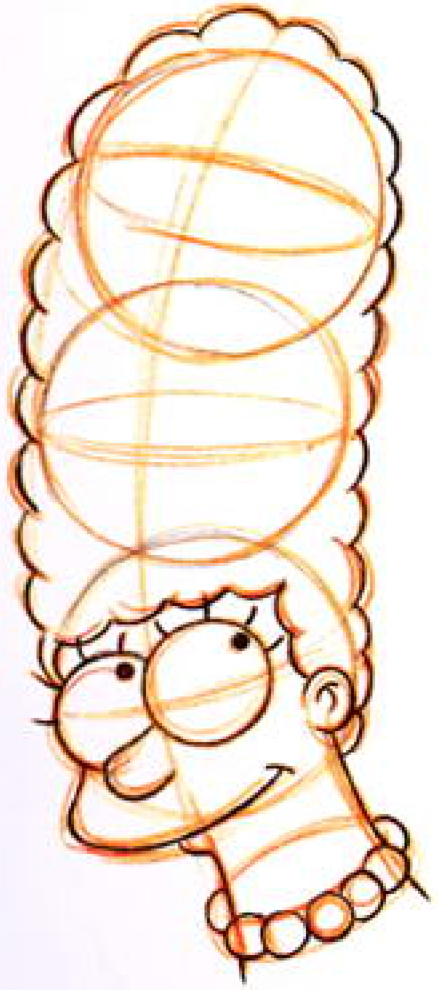
Study these views of Marge from five main angles. They are essential to understanding how her body works, and thus being able to give her a convincing sense of motion in your drawings.





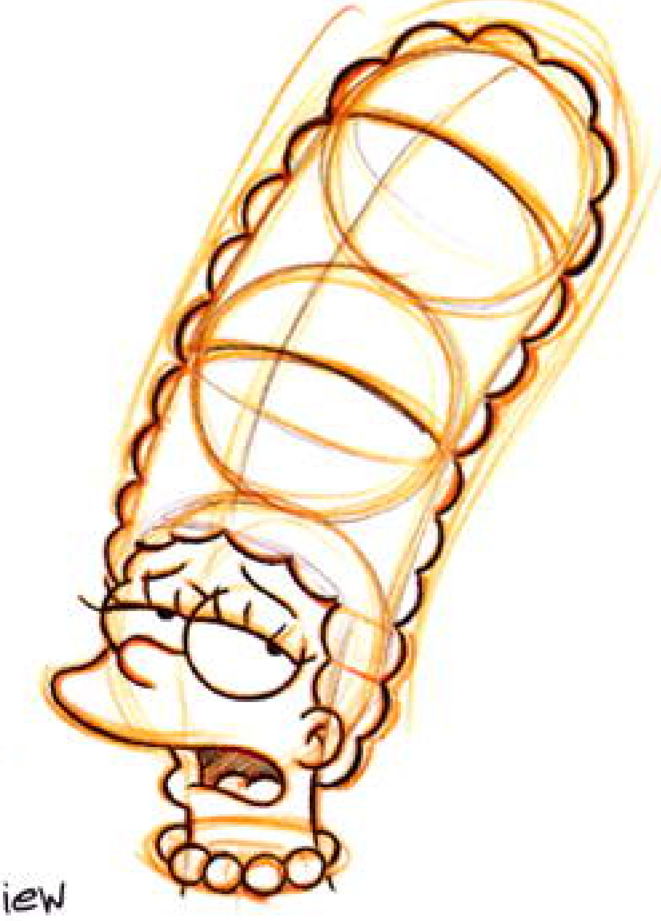
SELECTIVE PERSPECTIVE

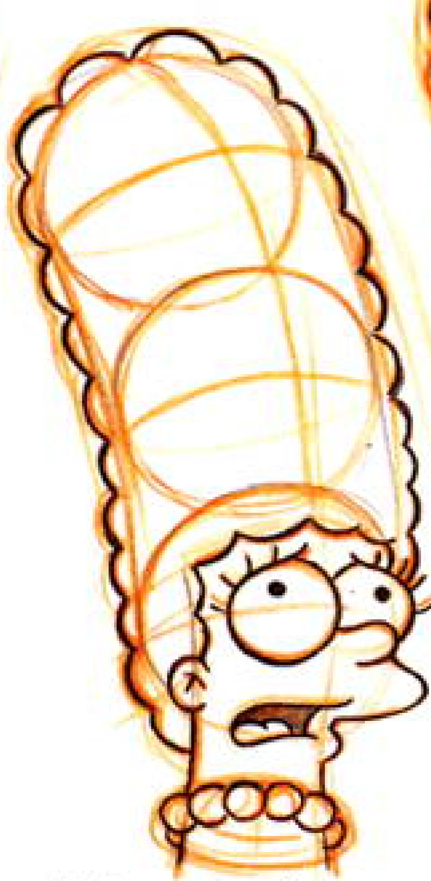
These drawings show how different points of view affect how we see the elements of Marge's head.



Slight overhead view

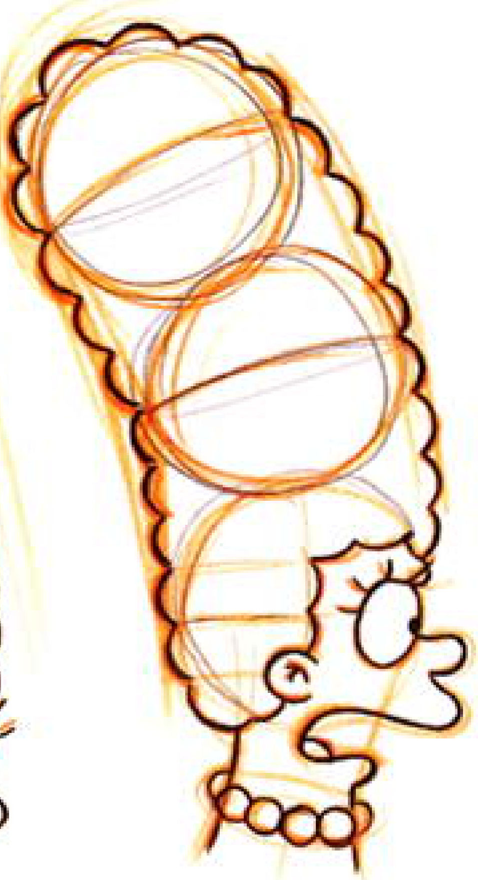
Nose dips down. Ear is higher.

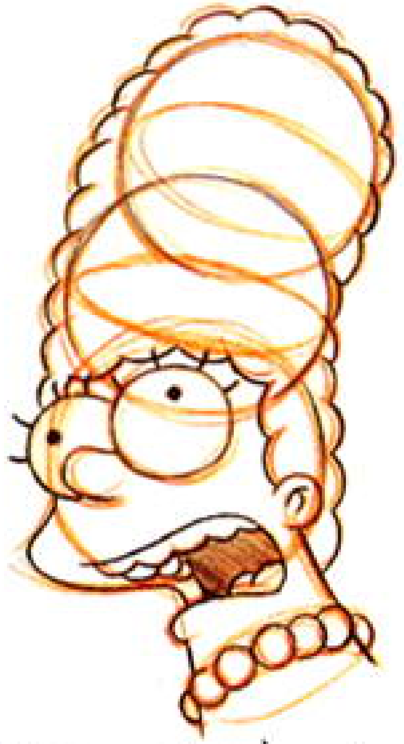




Slight worm's-eye view

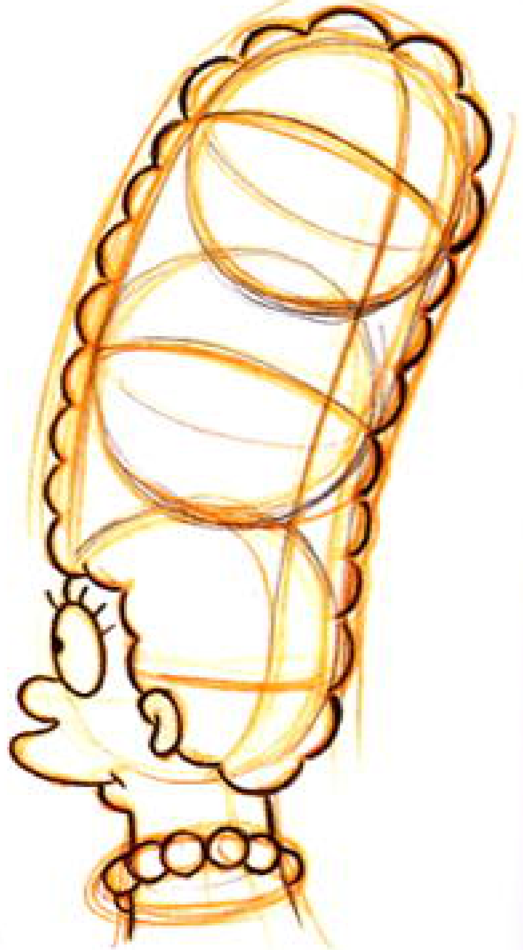
Nose points up in front of eye. Underside of upper lip is visible. Ear is lower.

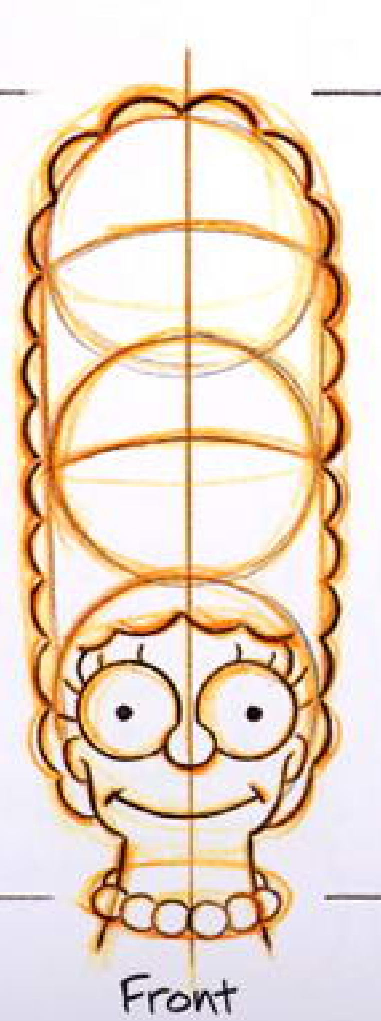




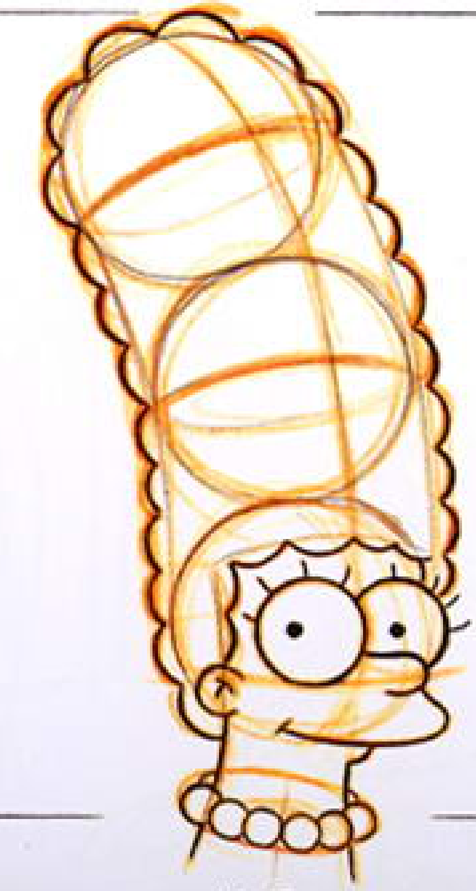
Extreme worm's-eye view

Space between eyes and top of head diminishes. Hairdo is foreshortened. Distance between mouth and nose is greater because we are seeing more of the underside of upper lip. Necklace curves up in front of neck.

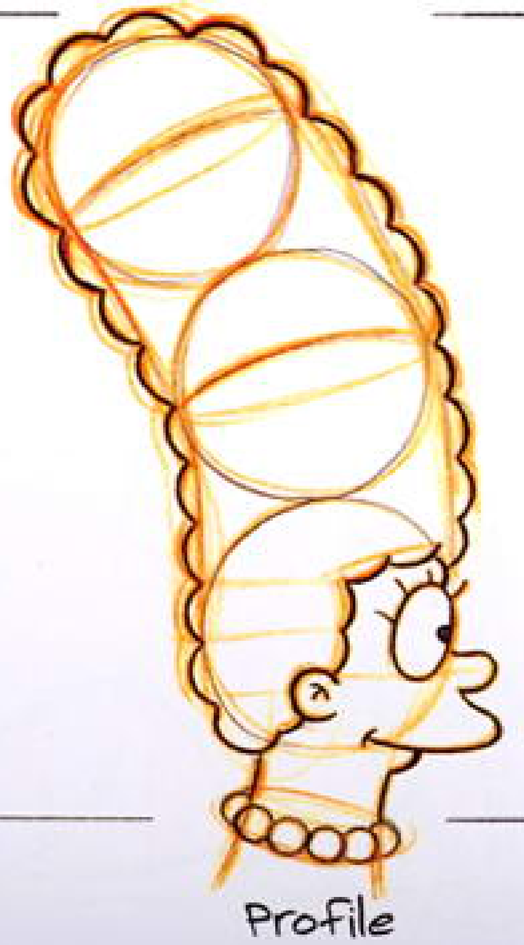




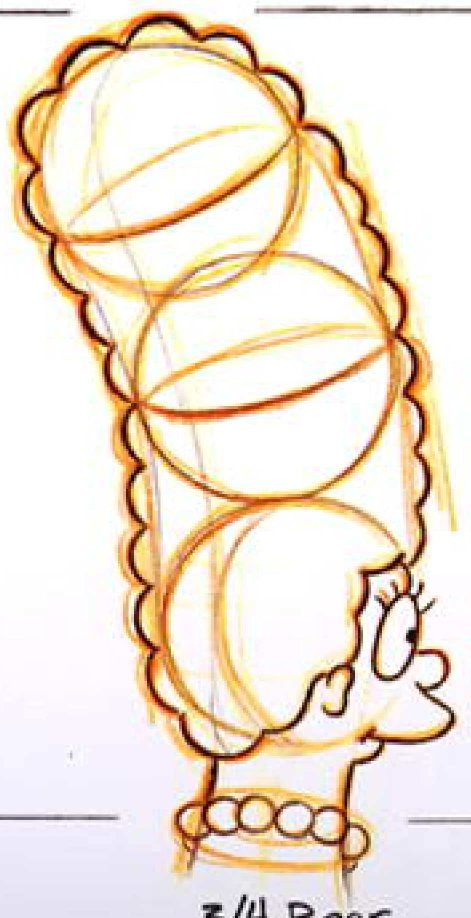
Front



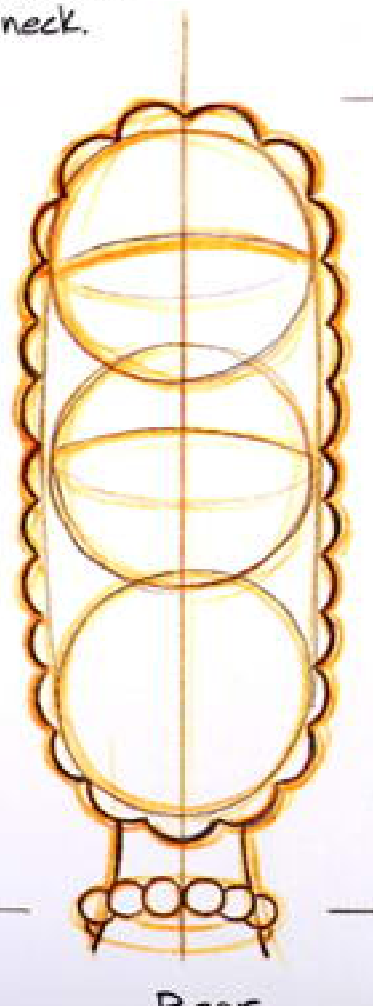
3/4 Front



Profile



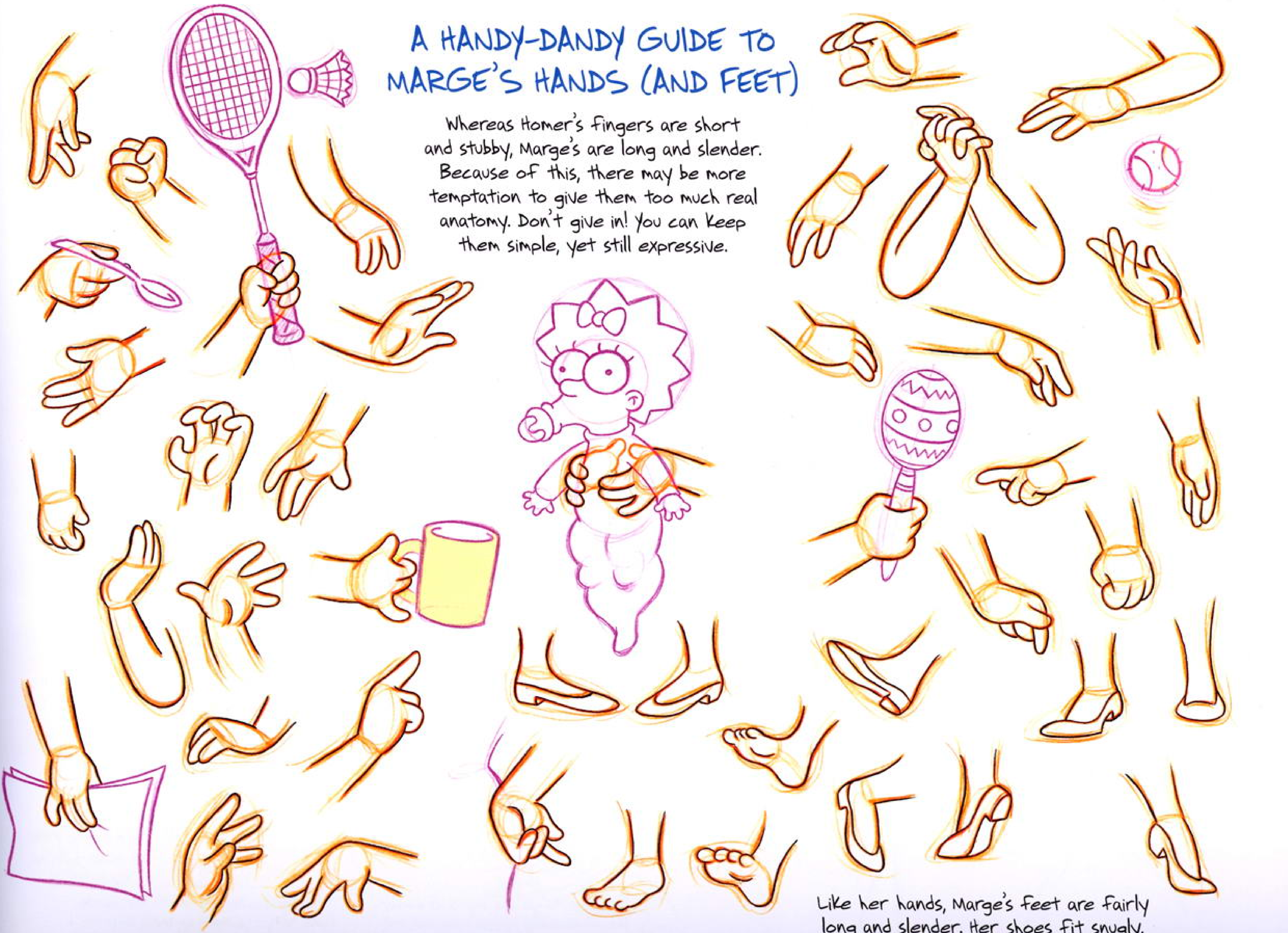
3/4 Rear



Rear

A HANDY-DANDY GUIDE TO MARGE'S HANDS (AND FEET)

Whereas Homer's fingers are short and stubby, Marge's are long and slender. Because of this, there may be more temptation to give them too much real anatomy. Don't give in! You can keep them simple, yet still expressive.

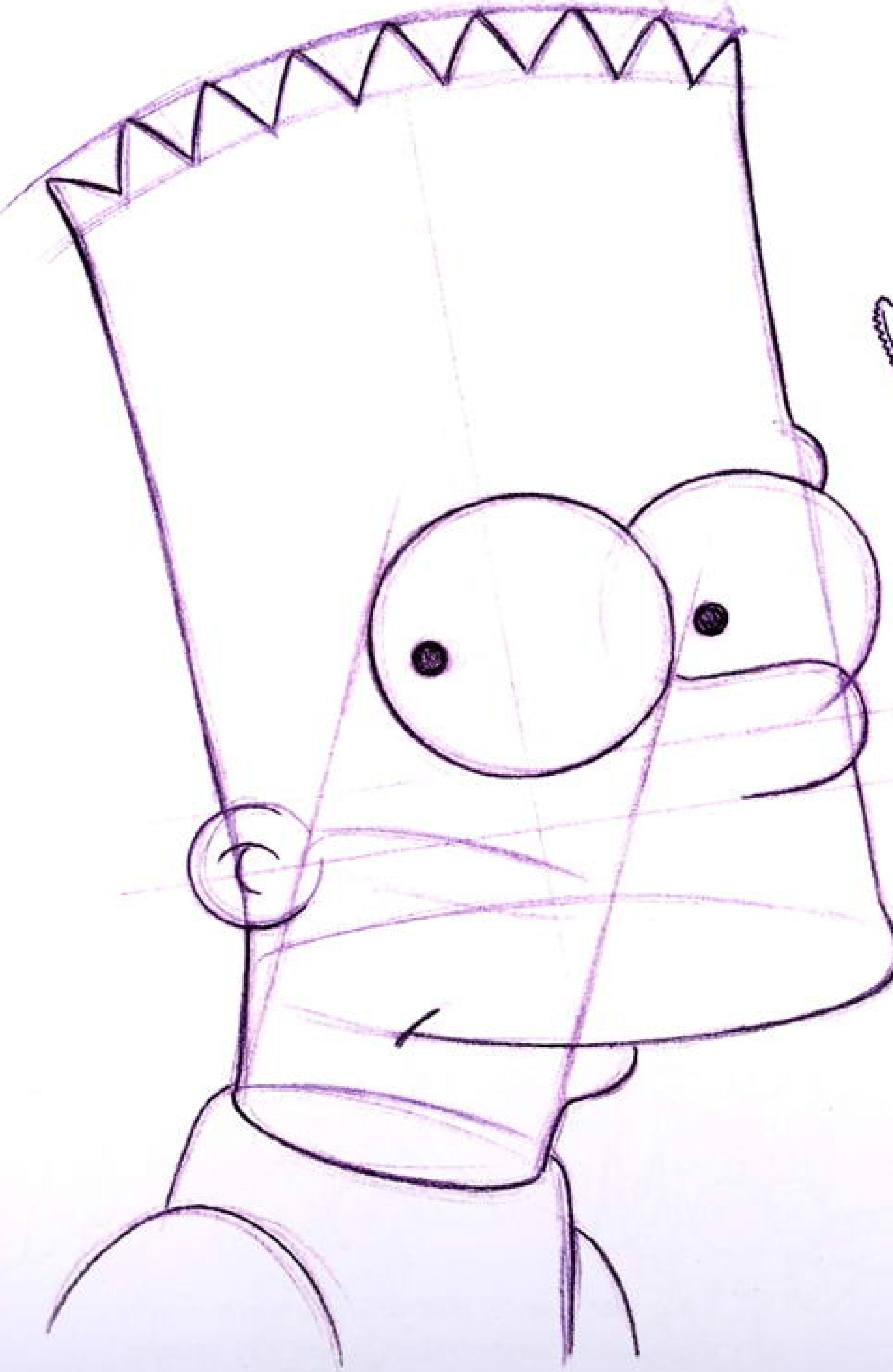


Like her hands, Marge's feet are fairly long and slender. Her shoes fit snugly.

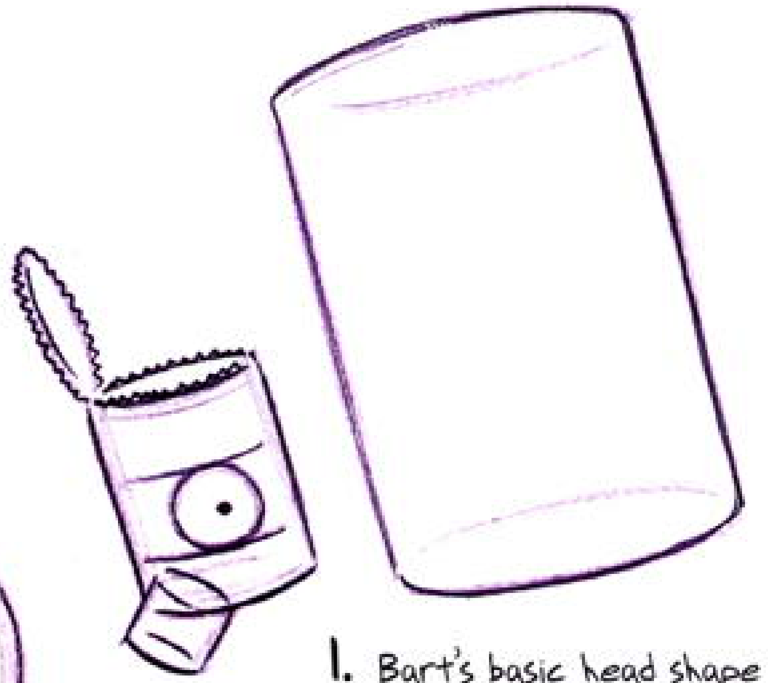
You'll amaze your friends and confound your enemies when you unlock the mysteries of how to draw BART

First, let's start at the command center,

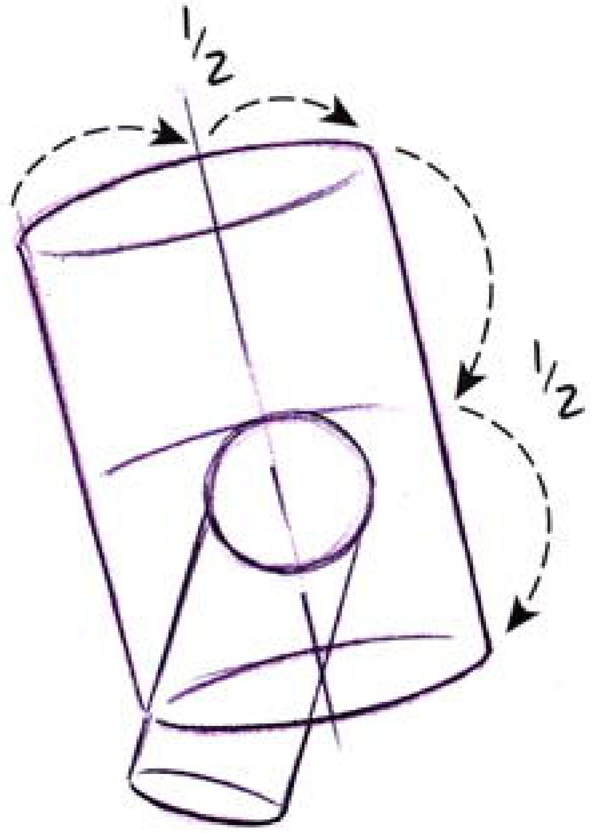
BART'S HEAD



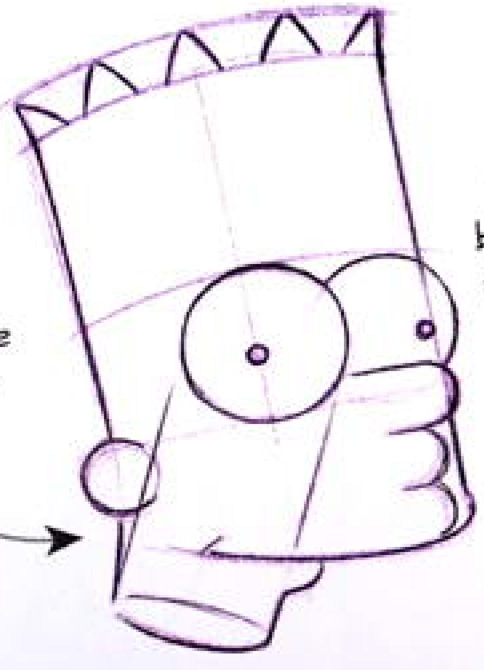
The top of his ear is in line with the bottom of his eye and bisects his nose.



1. Bart's basic head shape is a cylinder. Think of a tin can.



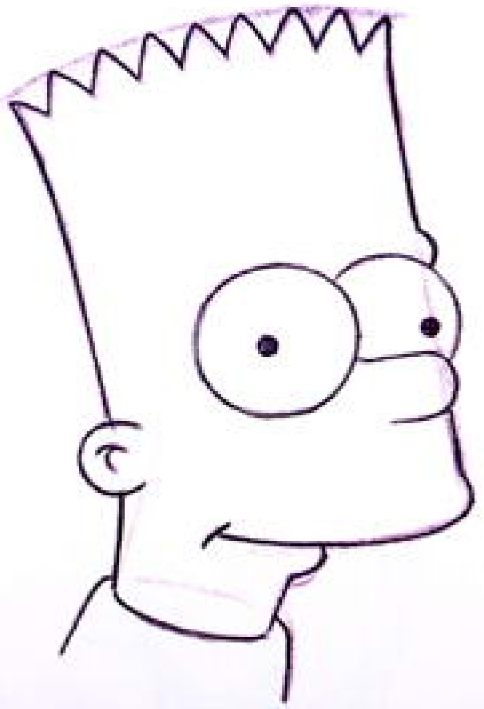
2. Center his eye between the left and right sides of his head, but just below the horizontal center line. His neck is a smaller cylinder that extends from the bottom of his head at an angle.



Soften the neck line.

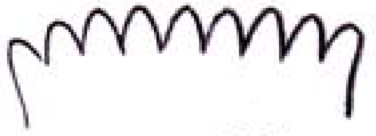
The distance between Bart's nose and lip is two noses.

3. Begin to add hair points at evenly spaced intervals. Add his nose, ear, and mouth. Draw his second eye, tucked behind the first eye and the nose.

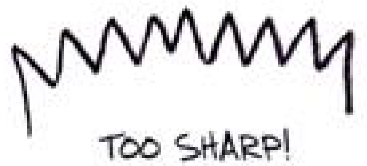


4. Add the rest of Bart's hair points (Nine total—no more, no less!). Give him a brow bump, pupils, lower lip, and ear detail.

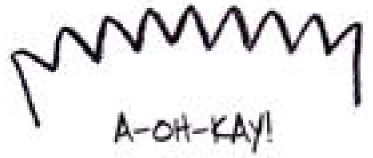
The top of each hair point is rounded and each point bows out slightly.



TOO PUFFY!

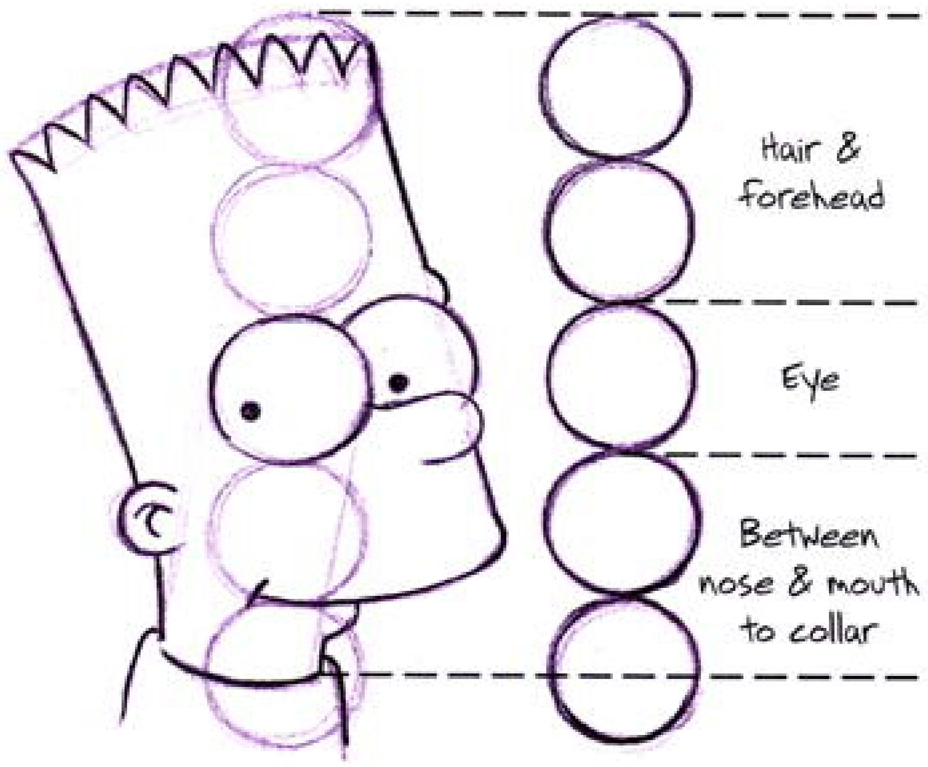


TOO SHARP!

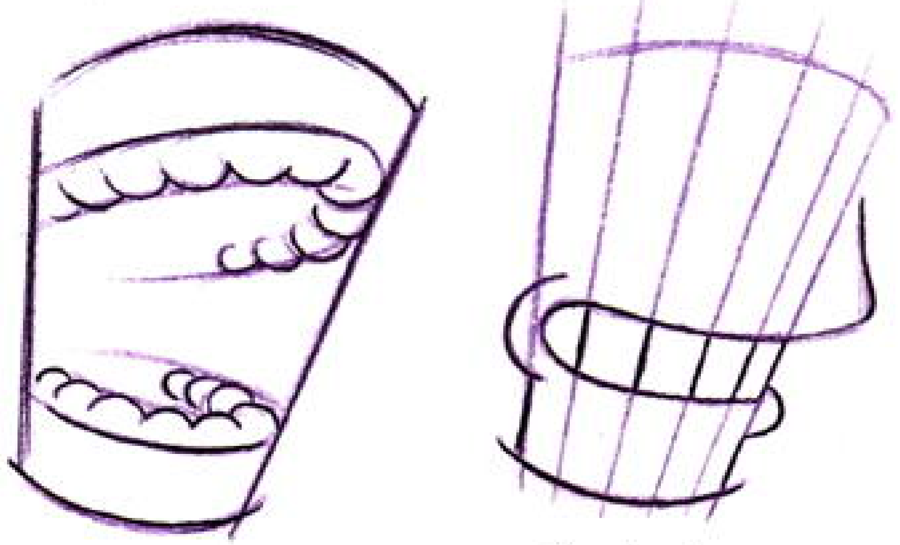


A-OH-KAY!

Bart's head is roughly 4 ½ eyes high.

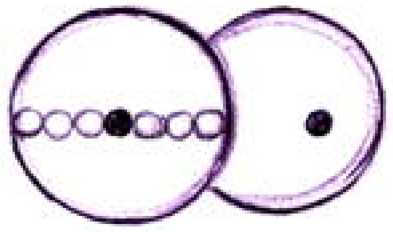

Hair & forehead
Eye
Between nose & mouth to collar

Like all the Simpsons characters, Bart's teeth are in a conical arrangement. Whether the mouth is open or closed, they should retain this shape.

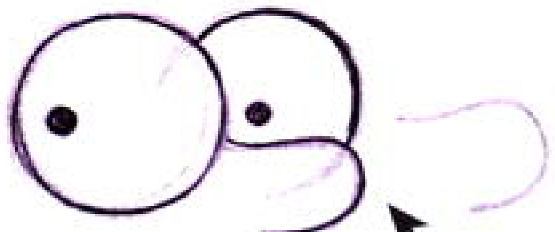


The teeth follow the direction of the neck line.

Bart's eyeball is approximately seven pupils wide...

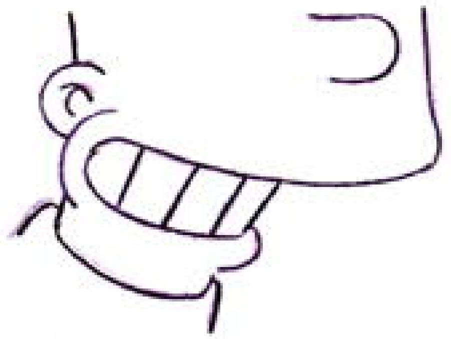


...like so!

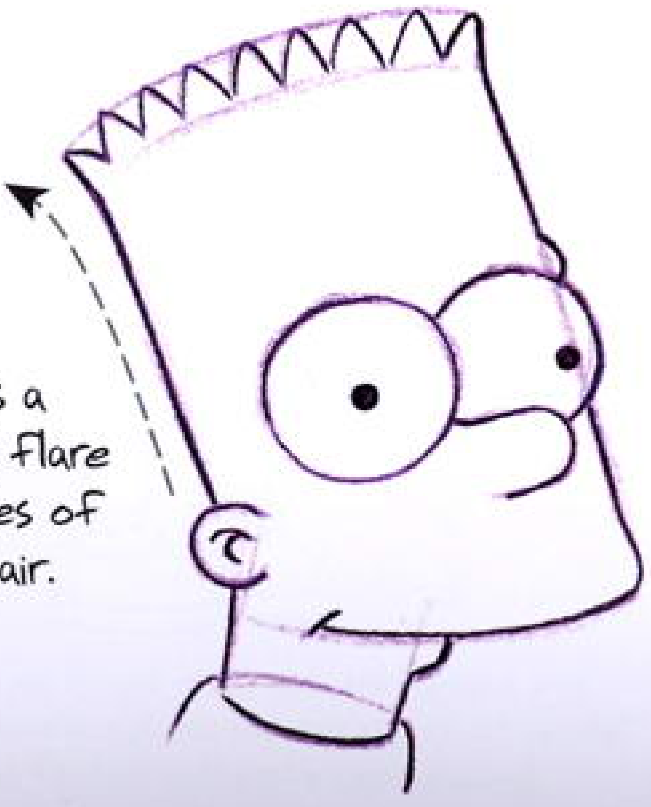


As with all Simpsons family members, Bart's nose curves up just a bit.

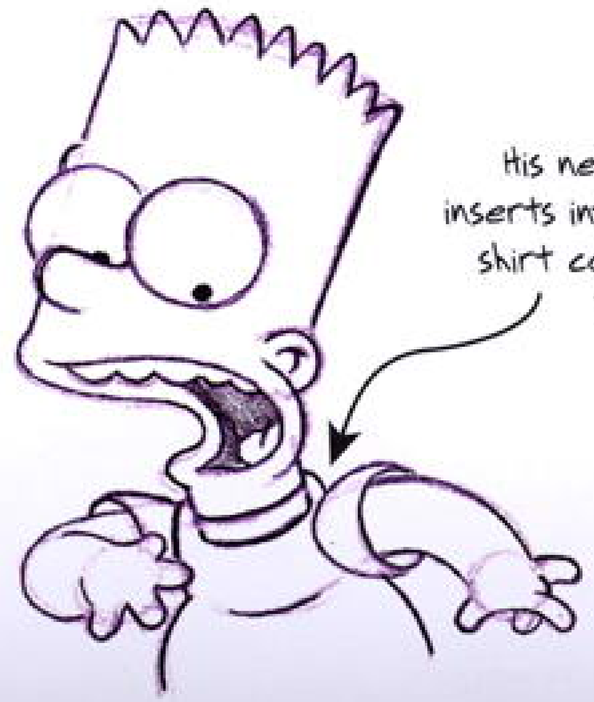
When drawing the classic Bart grin, make sure you have at least three interior tooth lines.



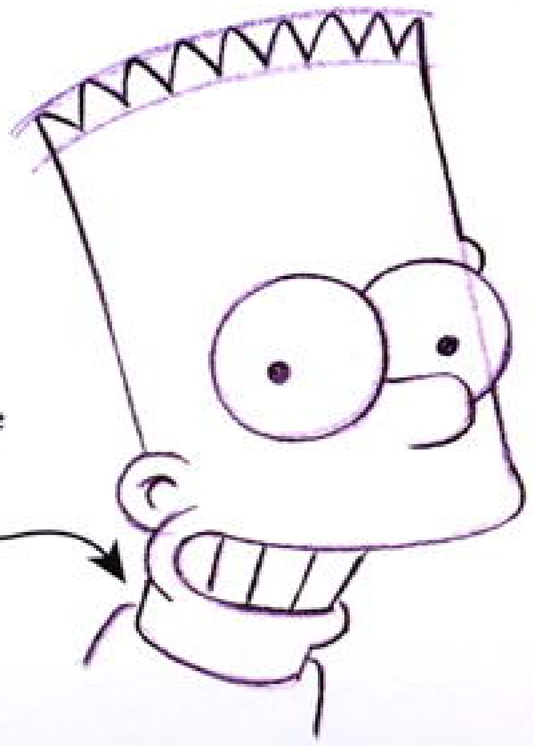
Note also how the spacing decreases as the teeth curve away at the front.



There is a very slight flare on the sides of Bart's hair.



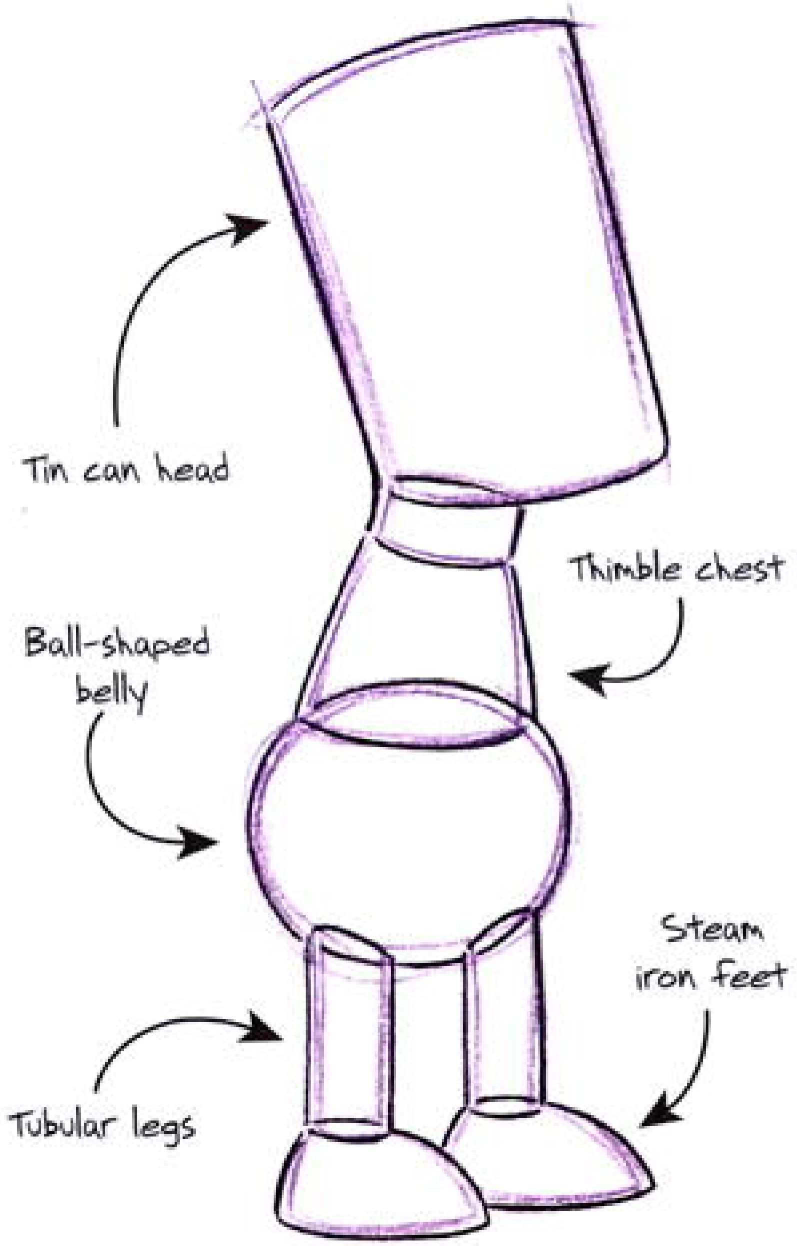
His neck inserts into the shirt collar.



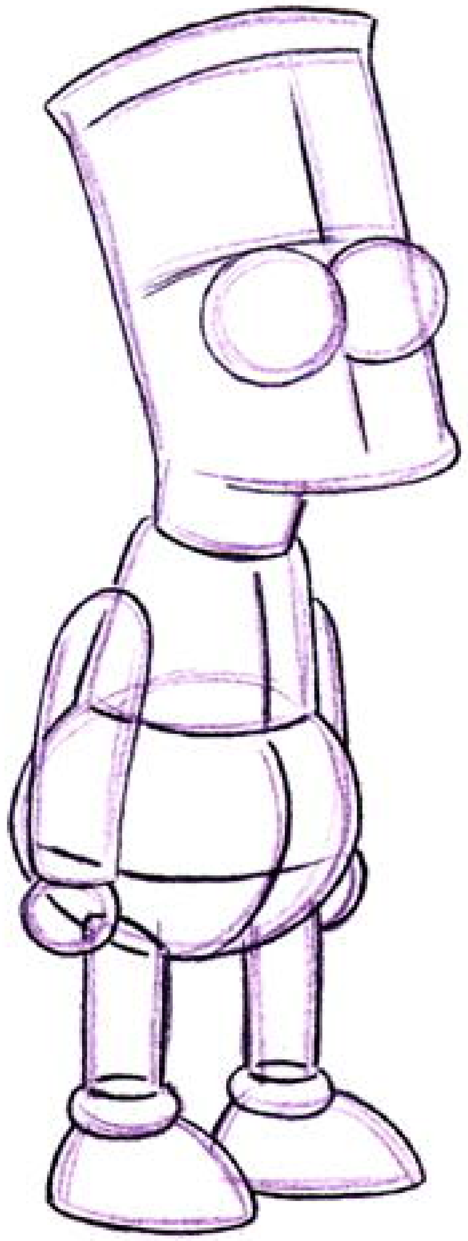
Now, unless you want to draw only close-ups, we'd better learn how to draw

BART'S BODY

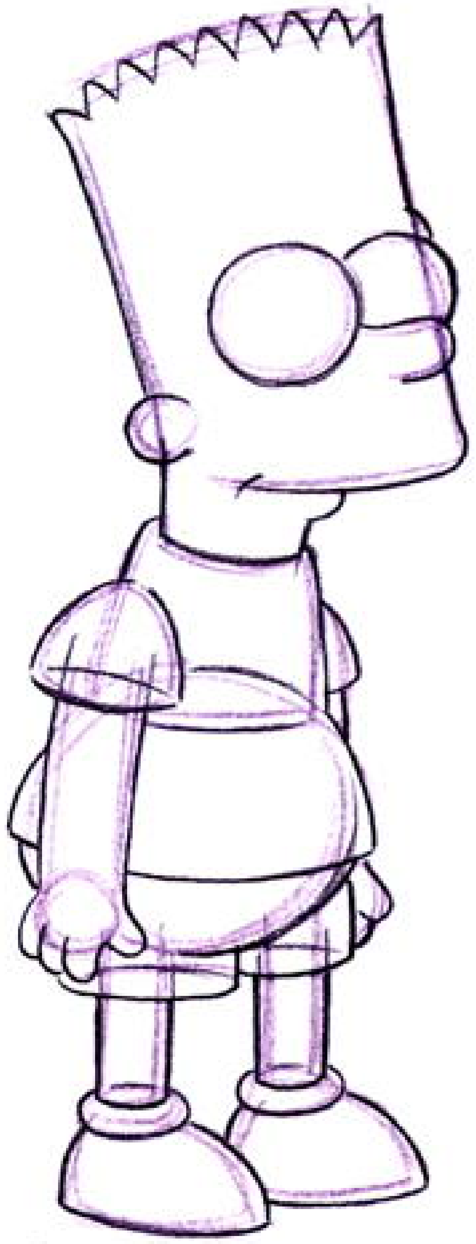
Bart is two heads tall (plus shoes!).


Tin can head
Thimble chest
Ball-shaped belly
Steam iron feet
Tubular legs

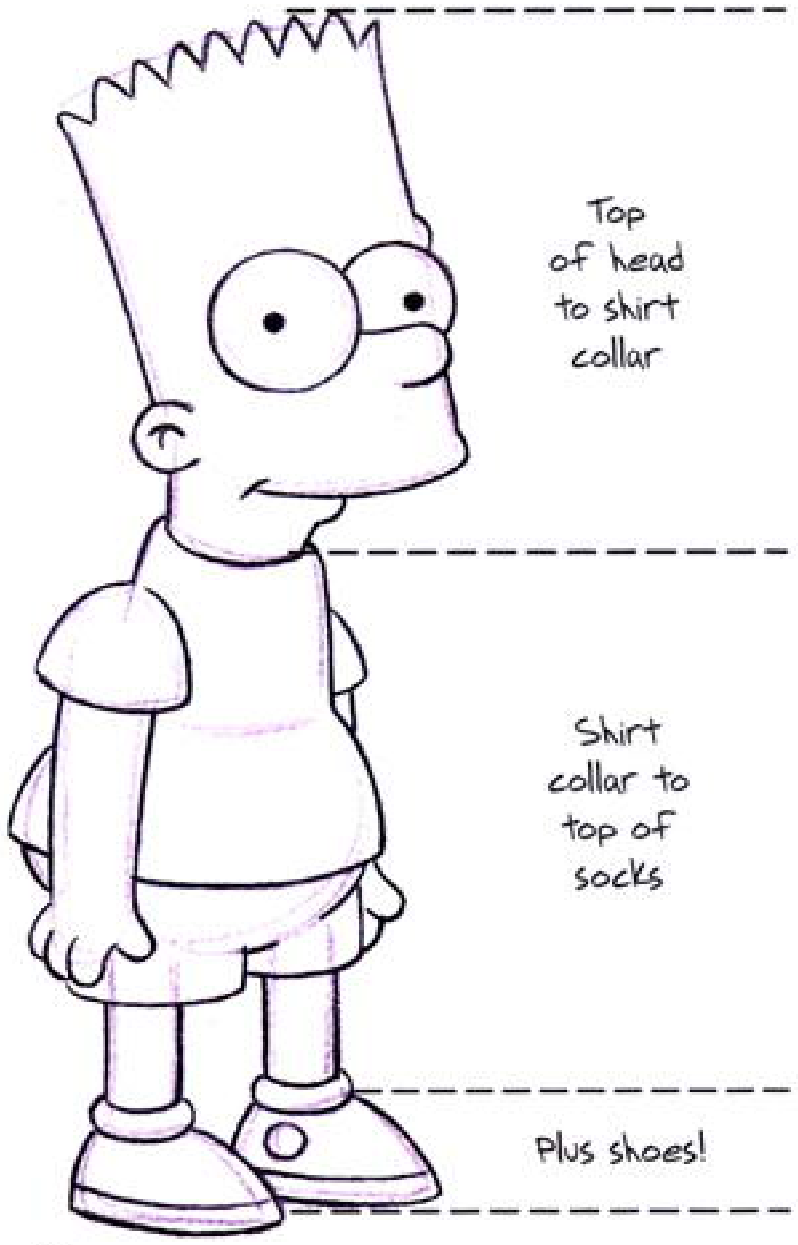
1. Start by blocking in the basic shapes.



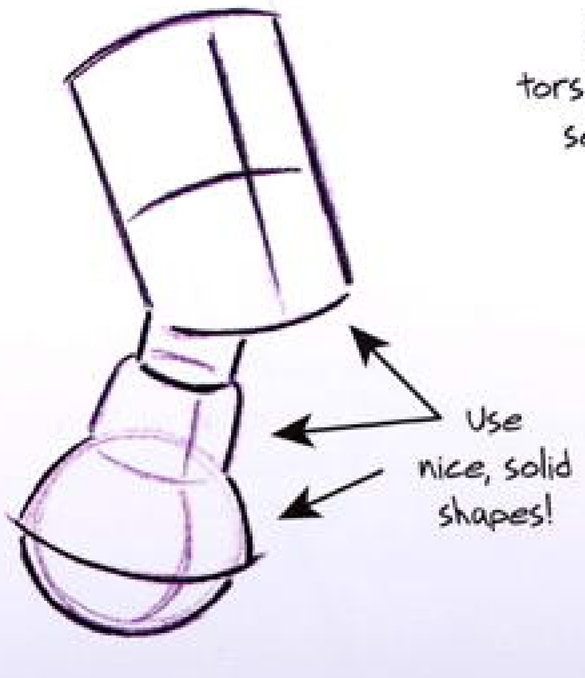
2. Add eyes and arms. Establish a center line for reference when adding details.



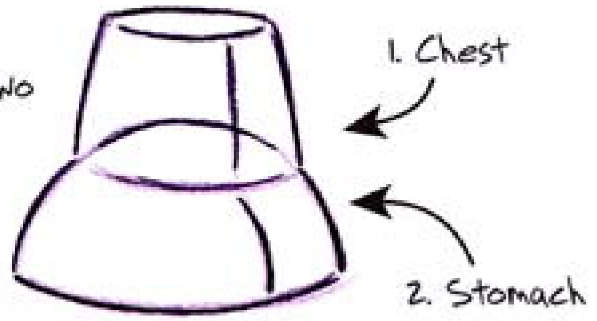
3. Add nose, ear, and fingers. Define Bart's hair and clothing.

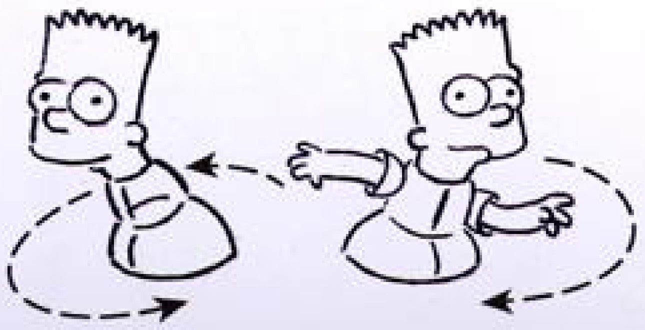

Top of head to shirt collar
Shirt collar to top of socks
Plus shoes!

4. Put in pupils, ear detail, and shoe detail.

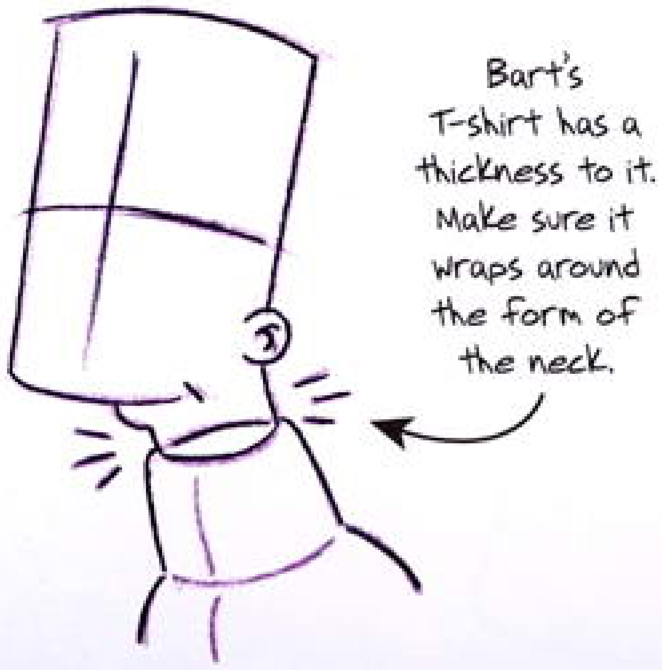

Use nice, solid shapes!

Bart's torso is in two sections.

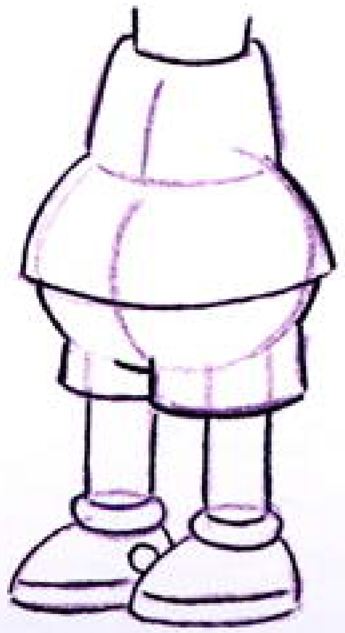

1. Chest
2. Stomach



Note how the chest can slide around the stomach.

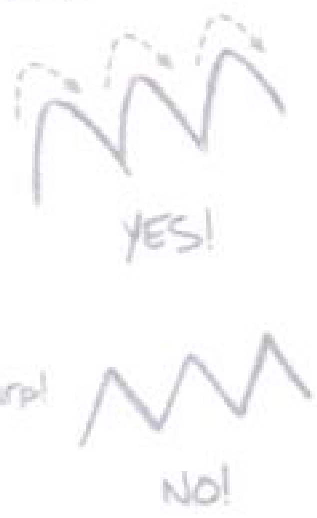


Bart's T-shirt has a thickness to it. Make sure it wraps around the form of the neck.

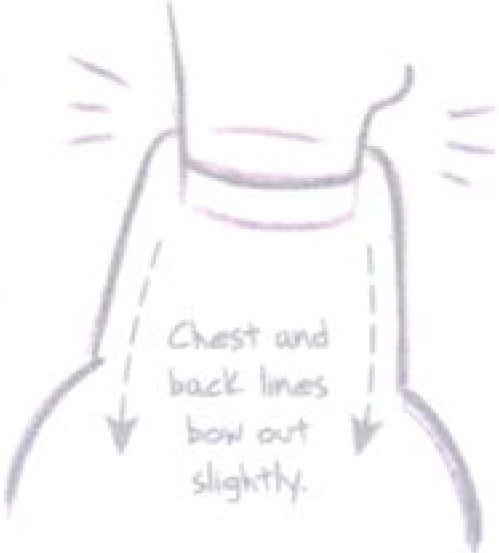


In a normal standing pose, Bart's legs and feet should be firmly planted on the ground and evenly spaced, supporting the rest of his body.

Hair points are slightly rounded...

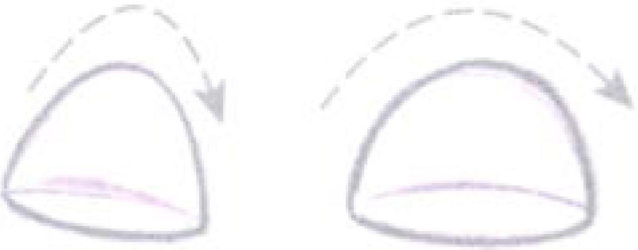


...not sharp!


Chest and back lines bow out slightly.

Bart's shirtsleeve is a wee bit tapered at the top, like the tip of a bullet...

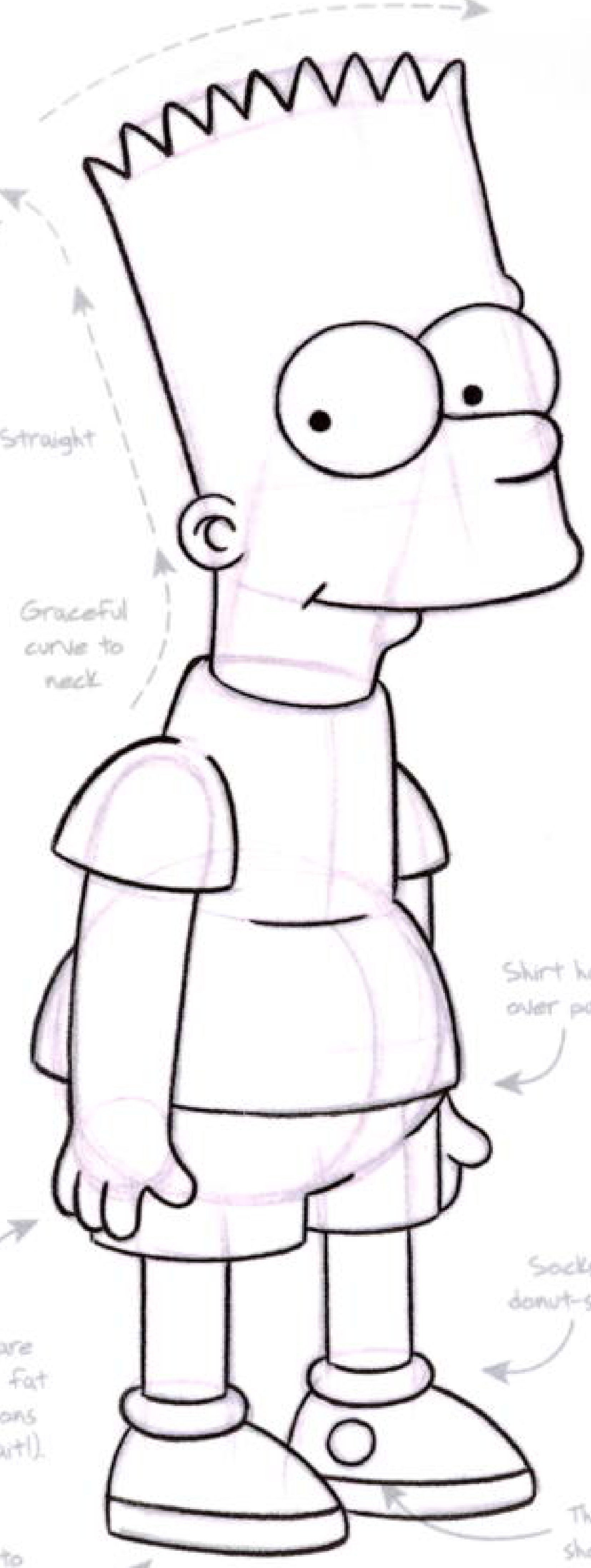
...as opposed to Homer's, which is more round, like a teacup.



Hair flares out a little.

Straight

Graceful curve to neck



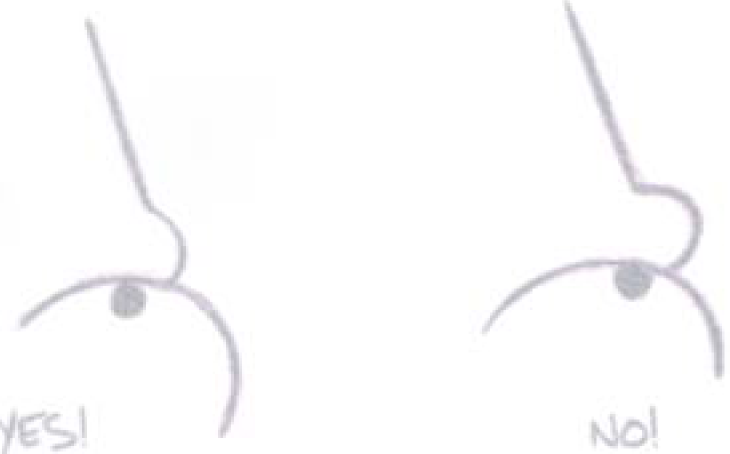
Fingers are short and fat (a Simpsons family trait!).

Don't forget to add the sole!

Shirt hangs over pants.

Socks are donut-shaped.

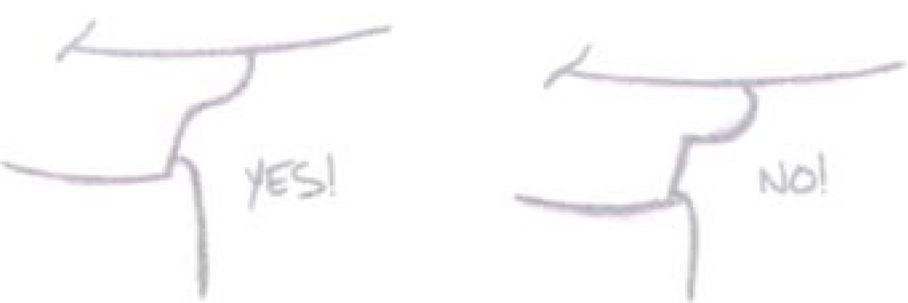
The circle detail on Bart's shoes is on the inside only!

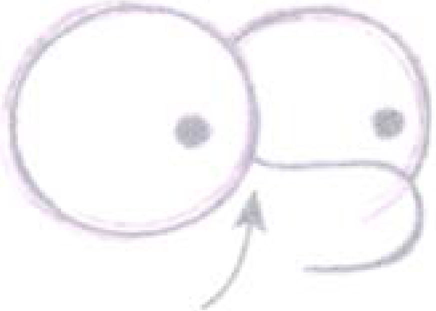


Eyebrow bump is smooth and graceful.

So is the upper lip...

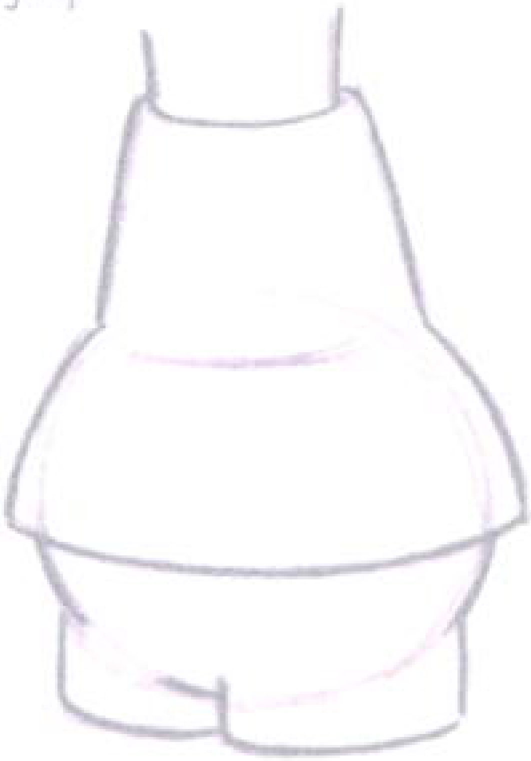
...and the lower lip!





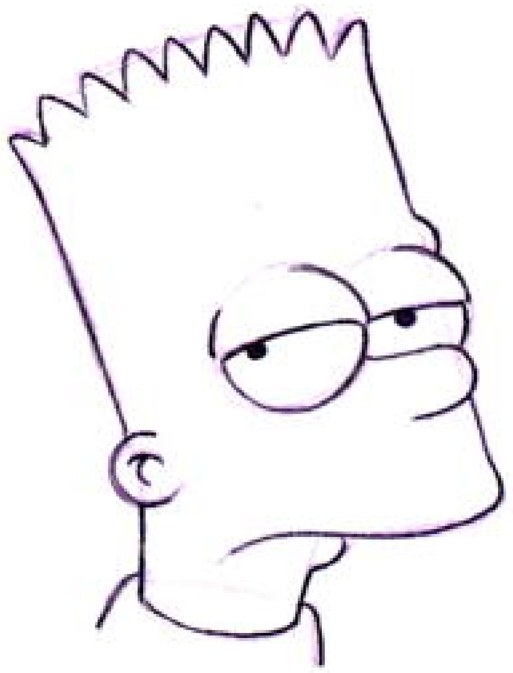
As with all Simpsons family members, the nose curves up slightly where it meets the eye.

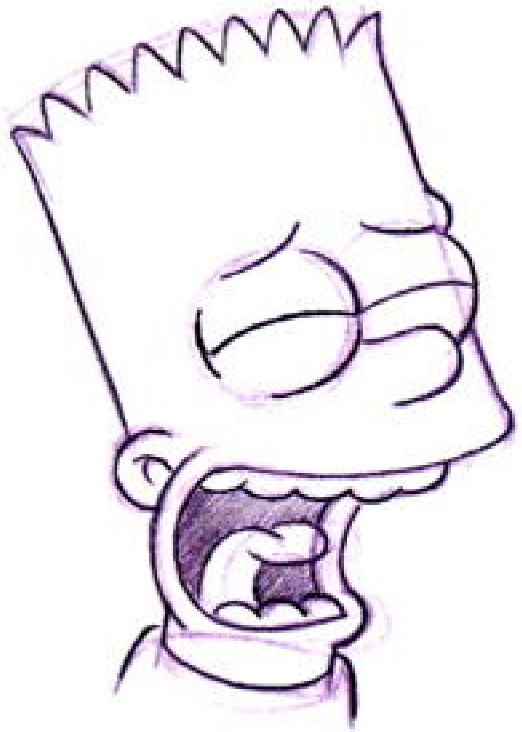
Bart doesn't have a full belly like Homer (not yet, anyway!). The line defining his stomach has a break in it.

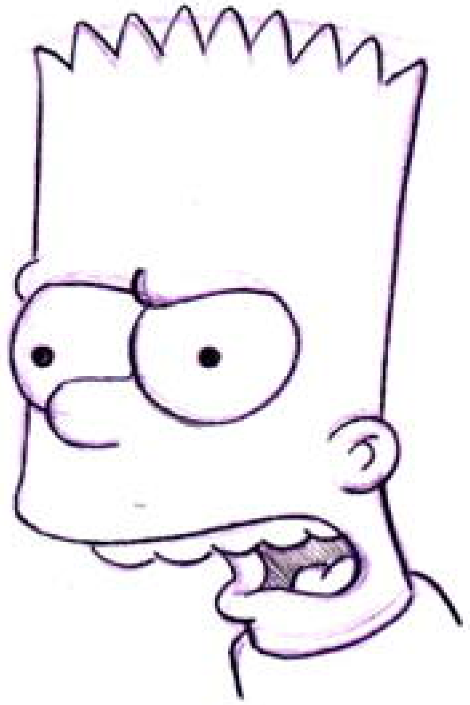


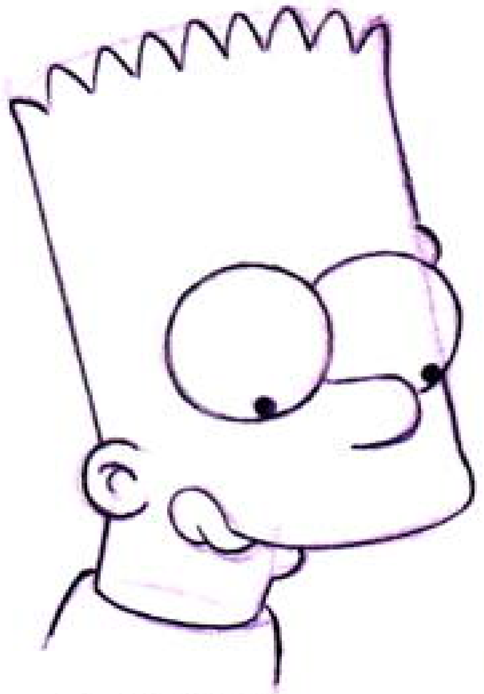
THE MULTITUDINOUS MOODS OF BART

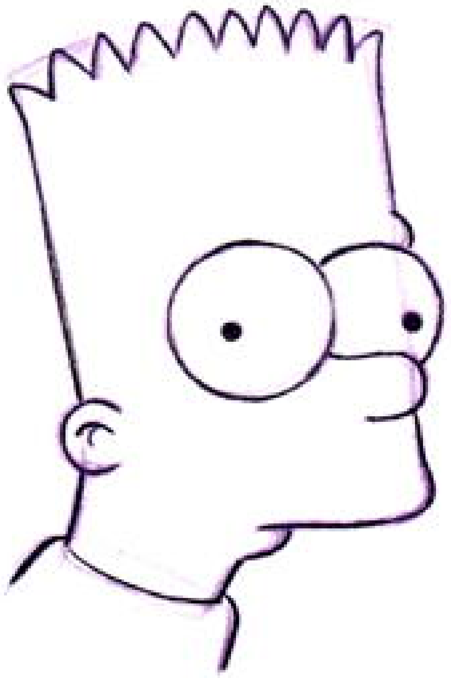
Once again, notice how with minor variations in the mouth and eyes, you can create a wide range of emotions!


BORED


HYSTERICAL


ANGRY


HUNGRY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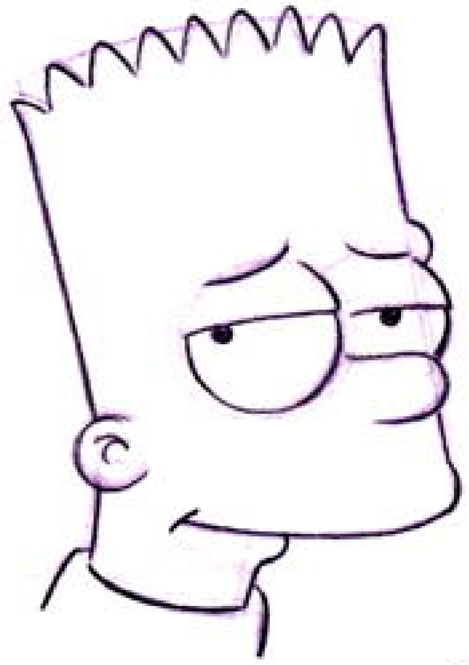
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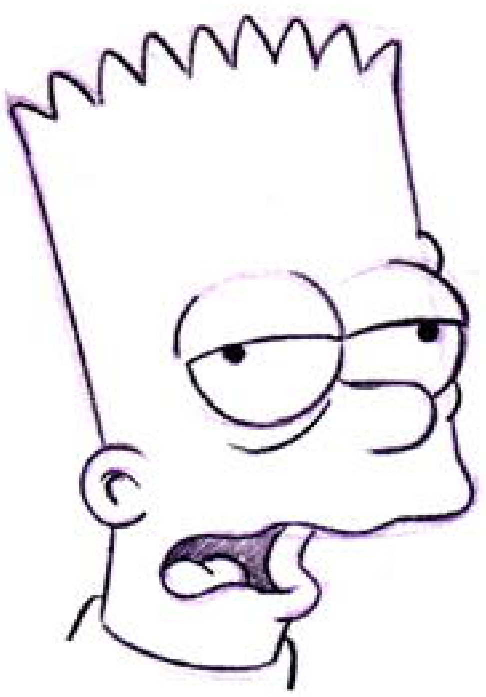
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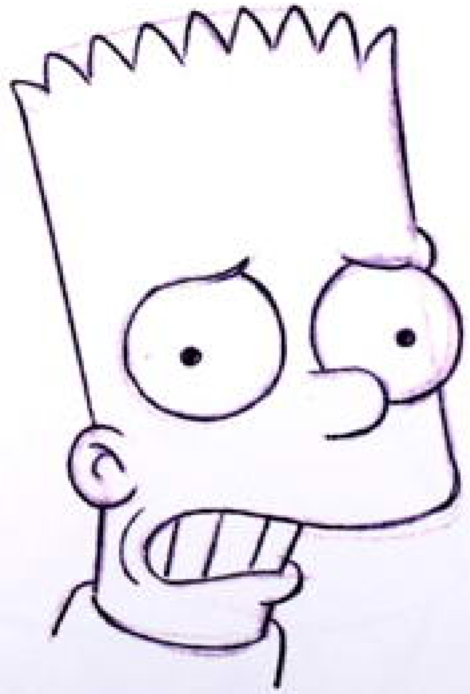
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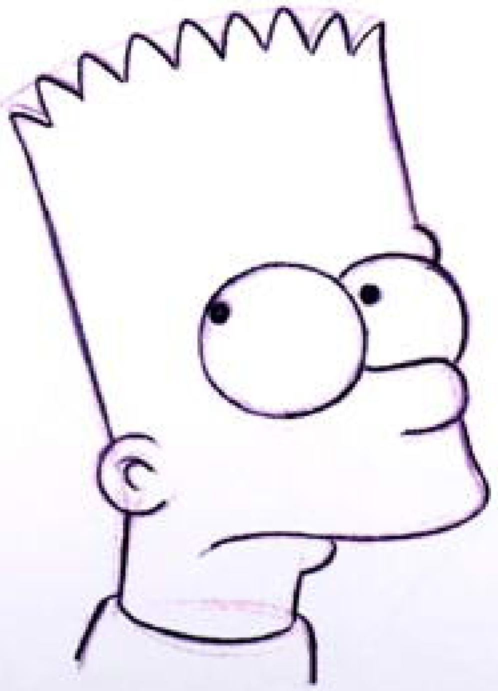
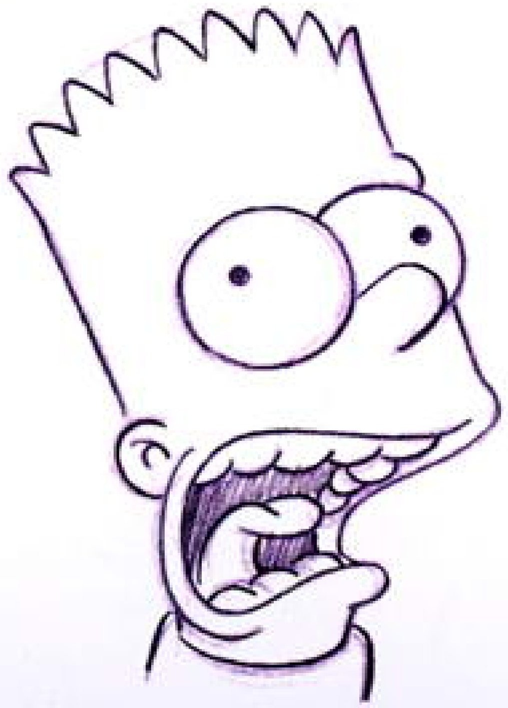
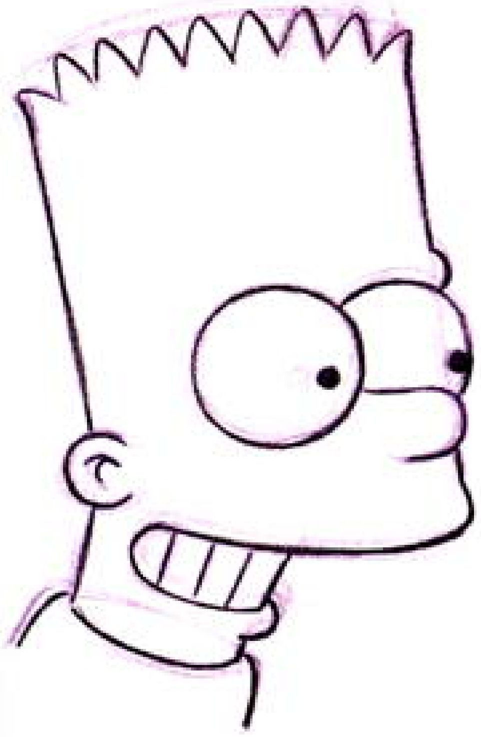
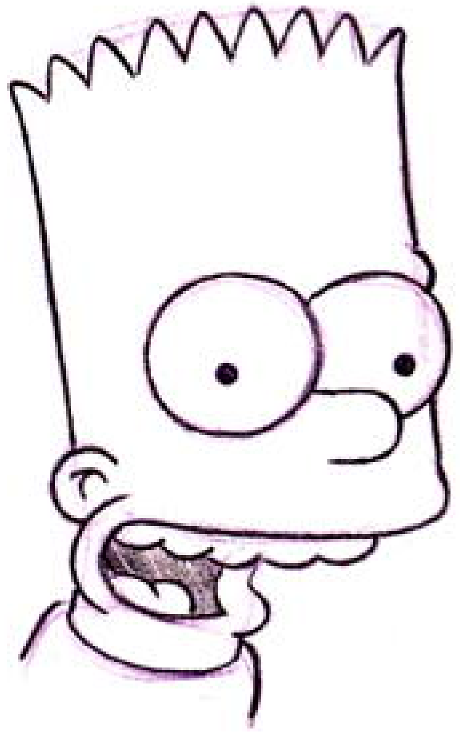

UNSURE

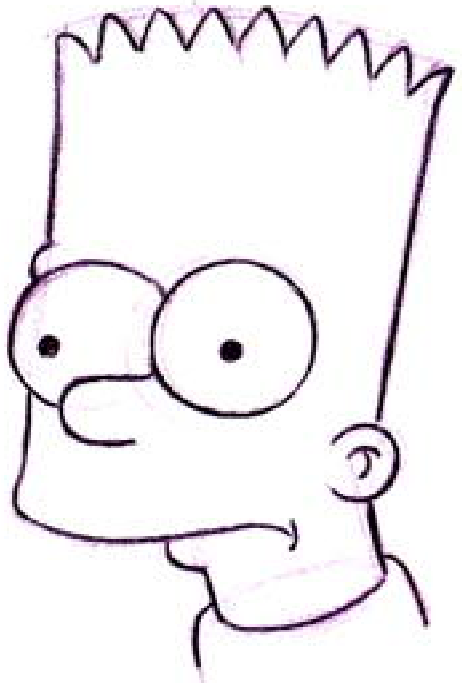

ANGST-RIDDEN



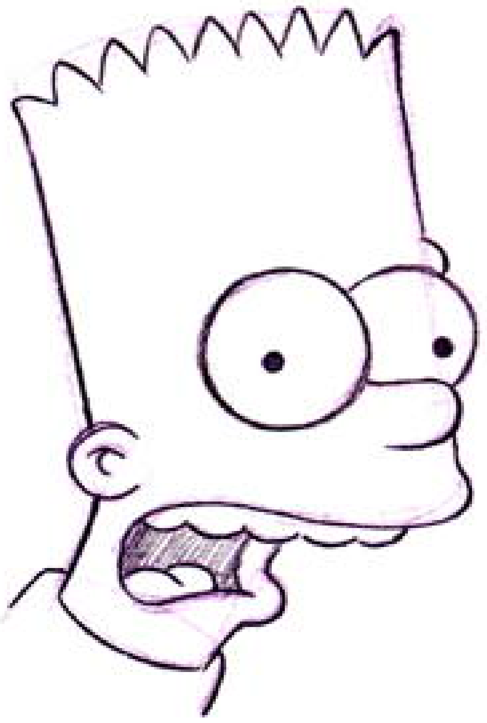
EAGER



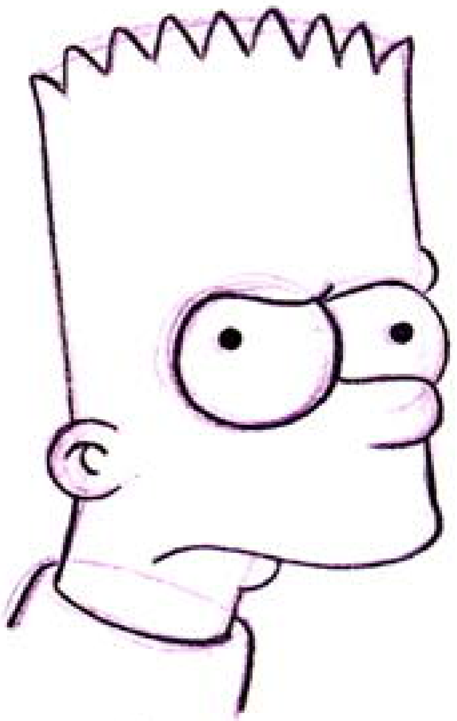
DELIGHTED



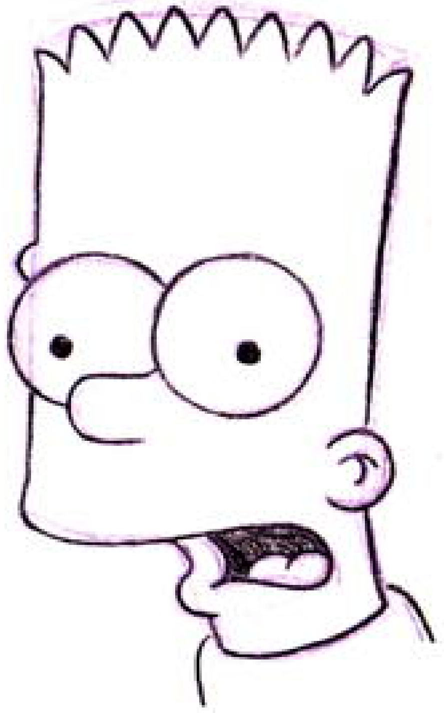
BEFUDDLED



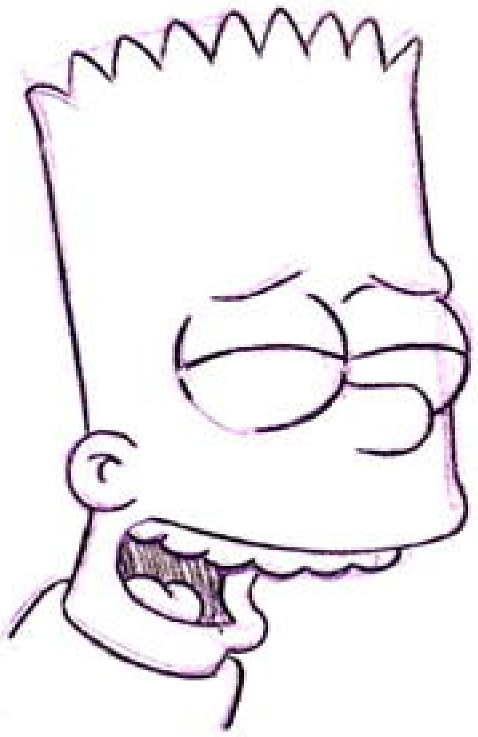
SHOCKED



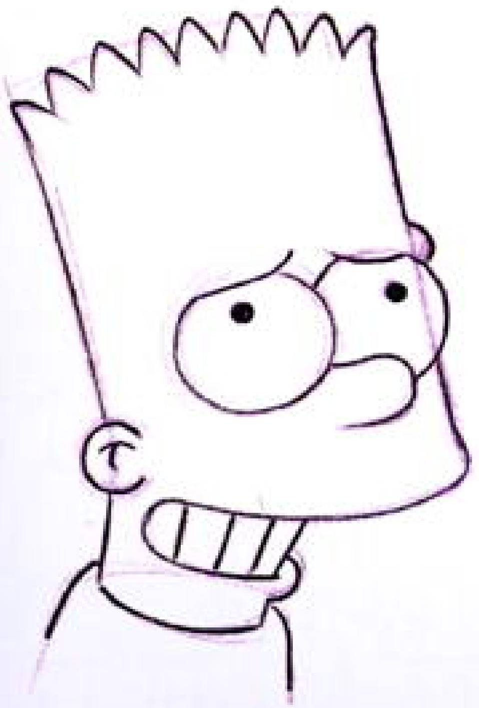
MAD



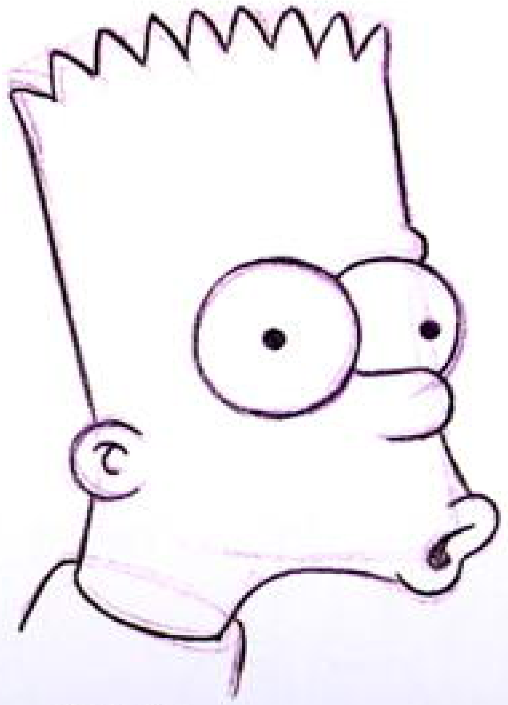
DUMBFOUNDED



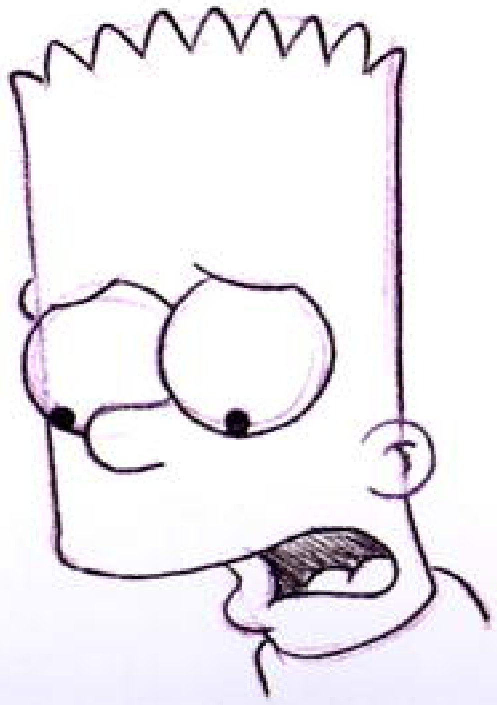
AMUSED



PLEADING



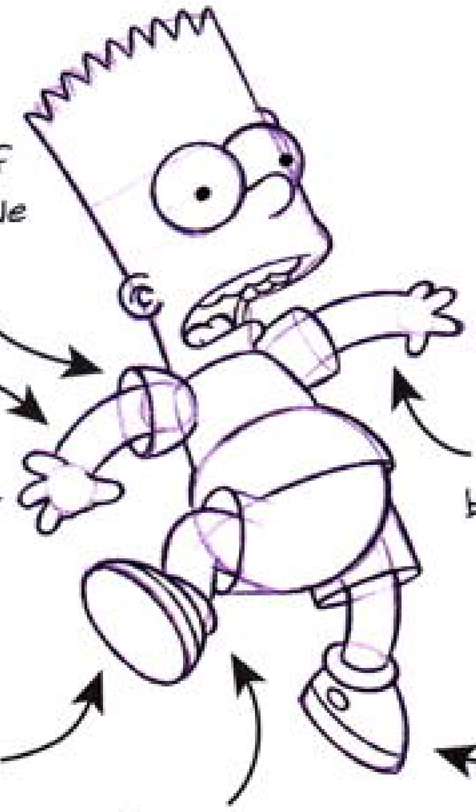
AWED



DISAPPOINTED

He may be known as an underachiever, but that doesn't mean Bart just stands around. You need to learn how to draw **BART IN ACTION**

Think of the figure moving in three-dimensional space, not on a flat two-dimensional surface.



Inside of shirtsleeve visible

Arm coming forward in space

Palm out

Underside of shoe

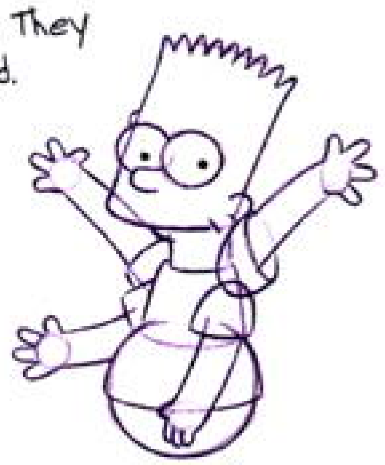
Foot coming forward in space

Palm back

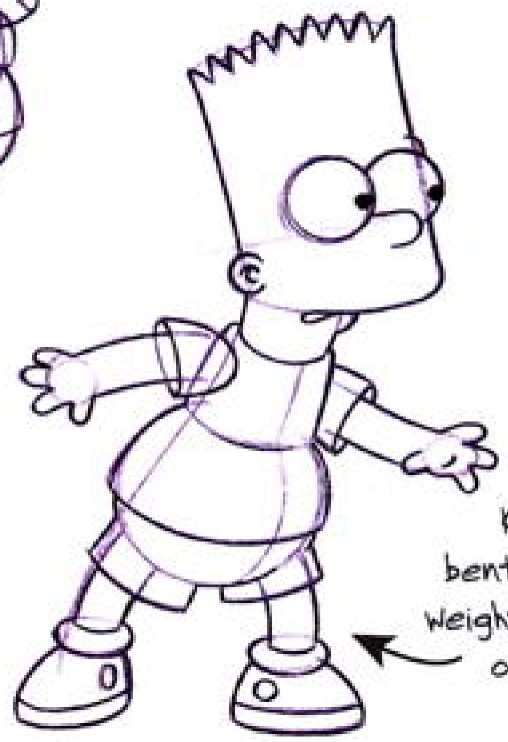
Arm going back in space

Foot going back in space

Notice how Bart's shoulders are mobile. They can swing around.

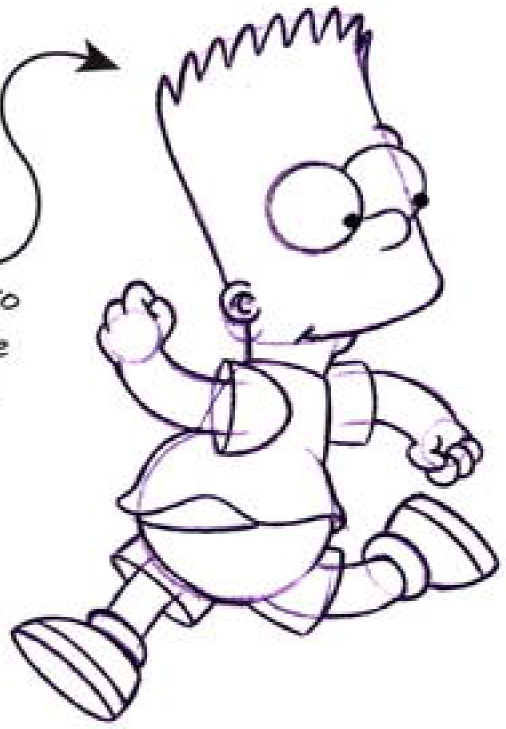


It's important to establish the line of action in any pose, then build your drawing along that line.



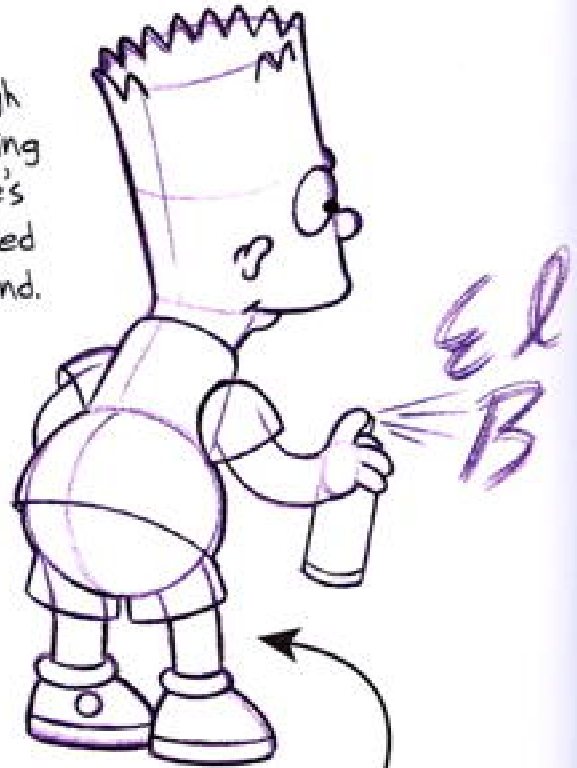
Knees bent, showing weight of body on legs

As Bart leans forward in this pose, notice how the weight of his body is on one foot.



Hair moves to indicate speed

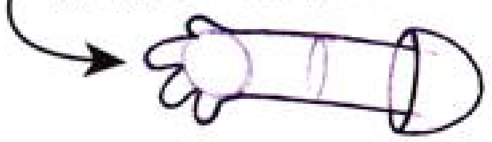
Note how shirt flies up to indicate the up and down movement of Bart's body as he runs.



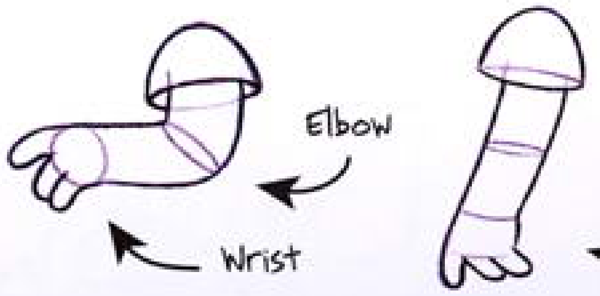
Even though Bart is leaning forward, he's solidly planted on the ground.

Foot planted directly beneath head for great balance

The index finger extends directly from the line of the arm.



Though his arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.



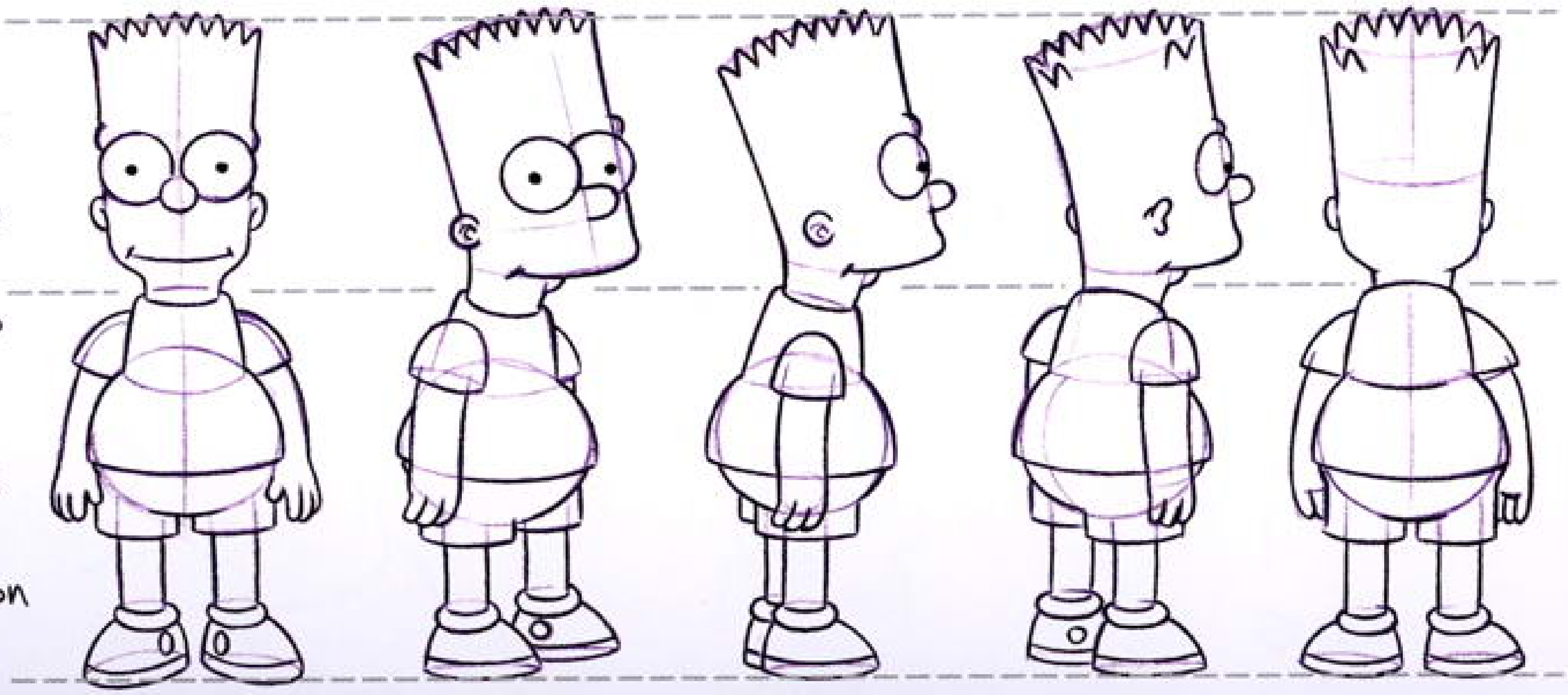
Elbow

Wrist

Palm is only slightly suggested.

Keep a sense of roundness to the elbow and knee joints, even when bent to the extreme.

Though static, these views of Bart from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.



Front View

3/4 Front

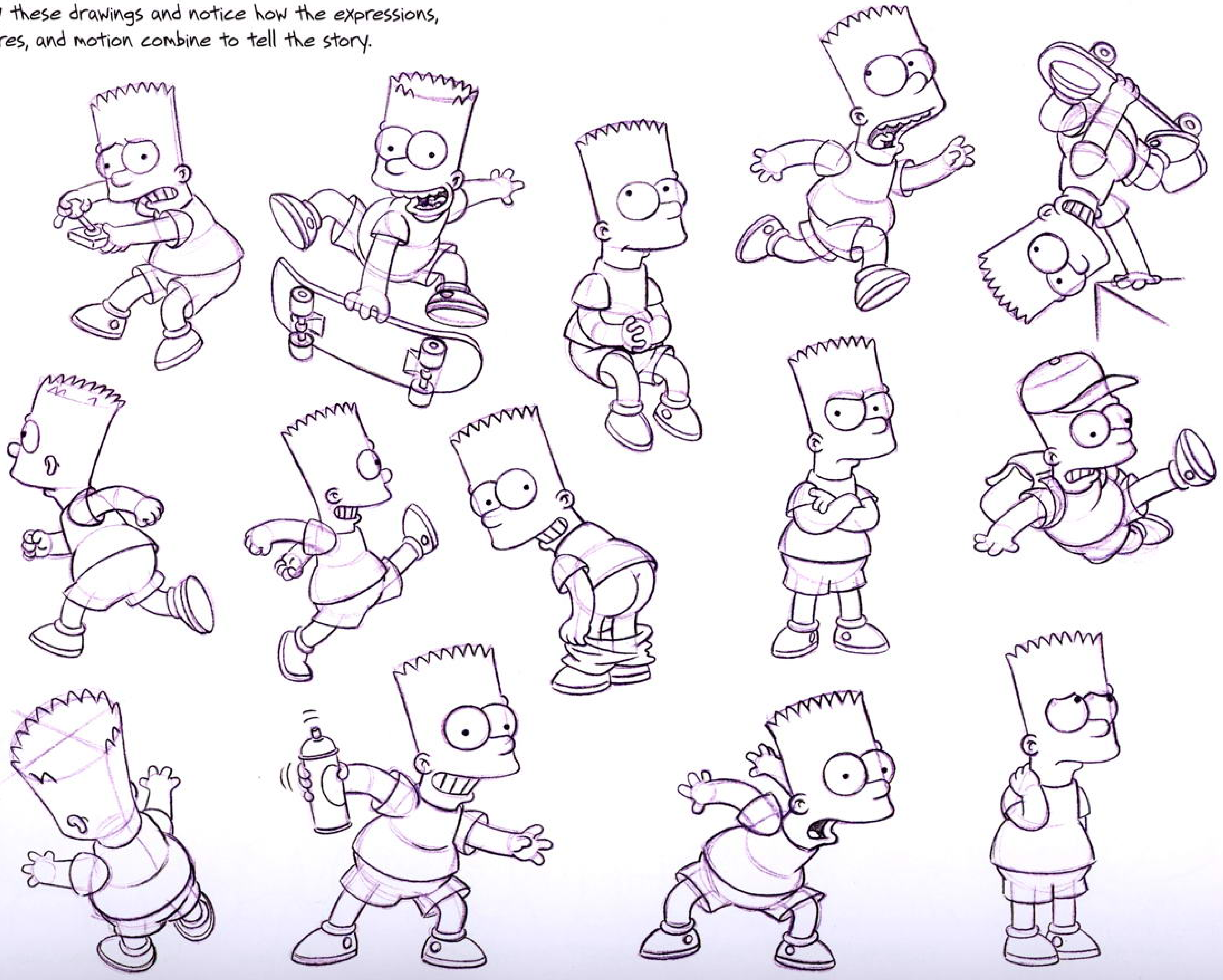
Profile

3/4 Rear

Rear View

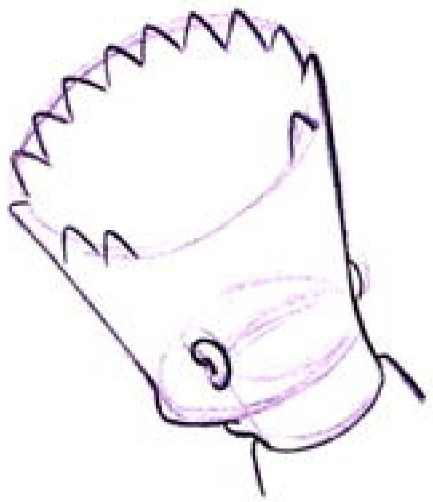
BODIES OF EVIDENCE

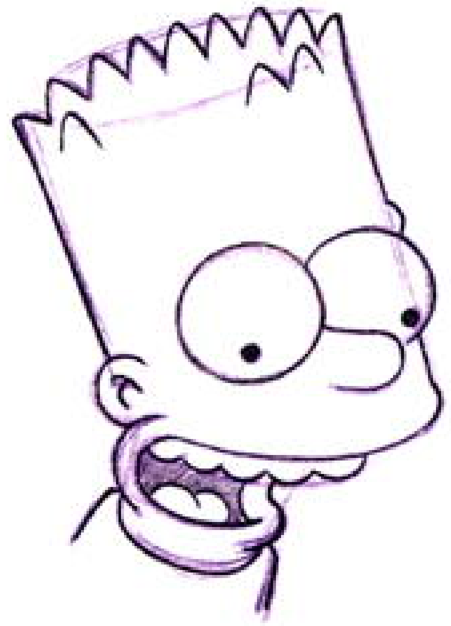
Study these drawings and notice how the expressions, gestures, and motion combine to tell the story.



ALL THE ANGLES

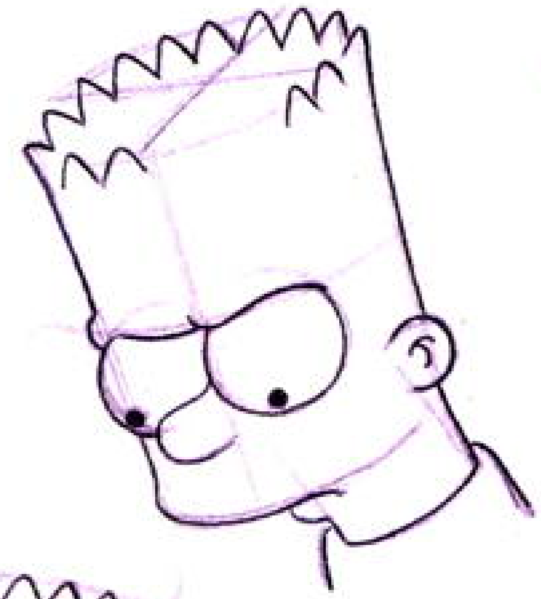
These drawings show how different perspectives affect how we see the elements of Bart's head.

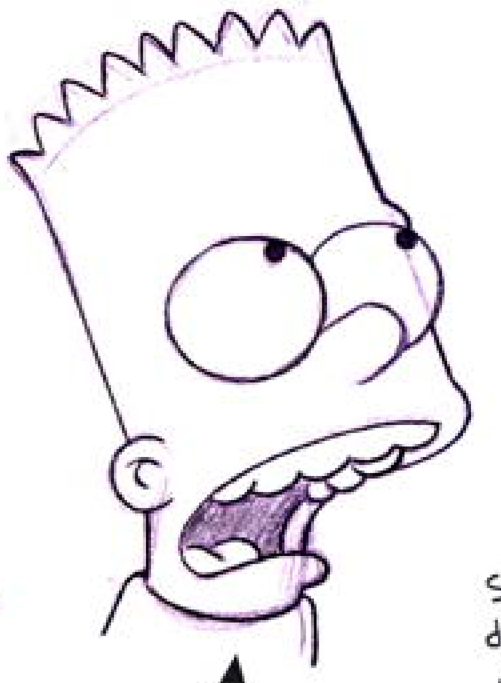




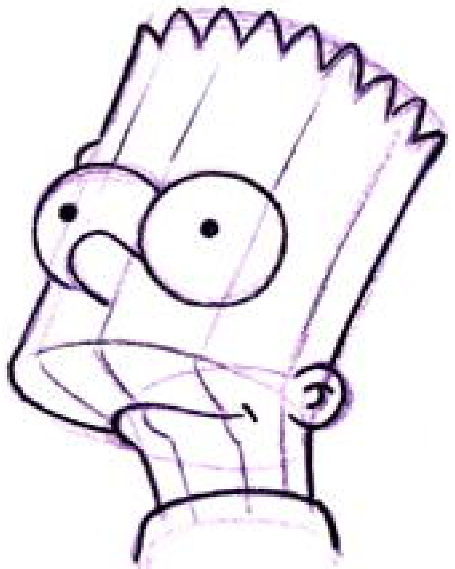
Slight overhead view

At this angle we can see the flat (yet spiky) top of Bart's head. Nose dips down. Ear is higher.



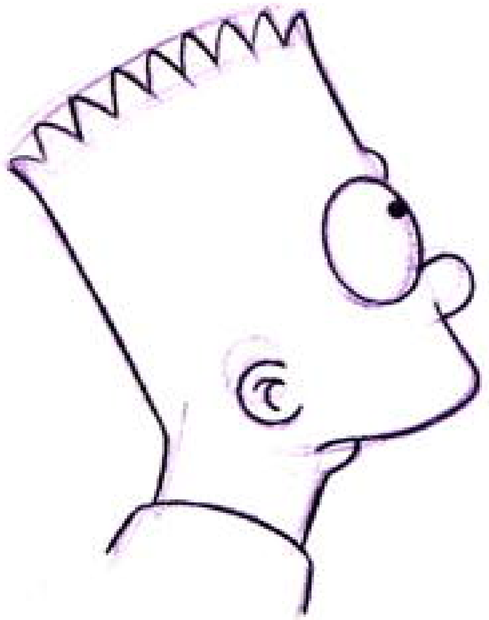


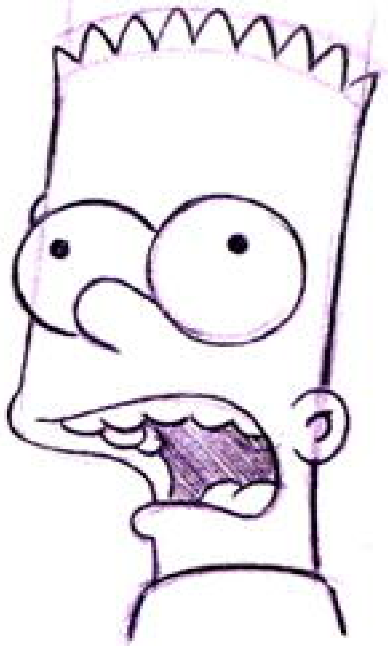
Teeth curve around inside mouth



Extreme worm's-eye view

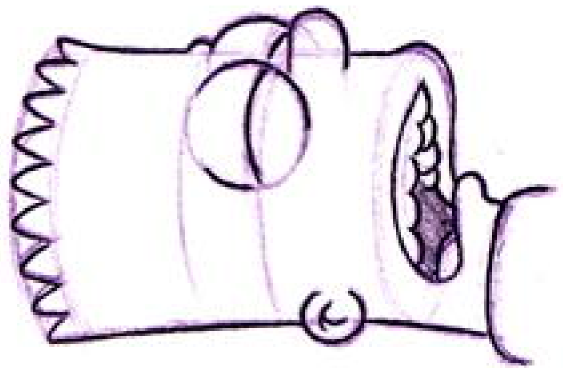
Space between eyes and top of head diminishes. Distance between mouth and nose is greater because we're seeing more of the underside of upper lip. Collar curves up in front of neck.

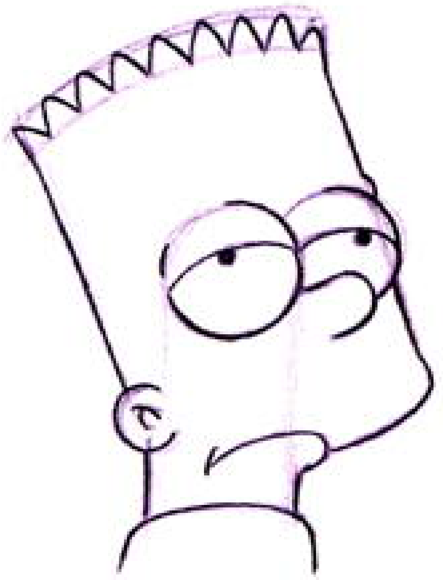


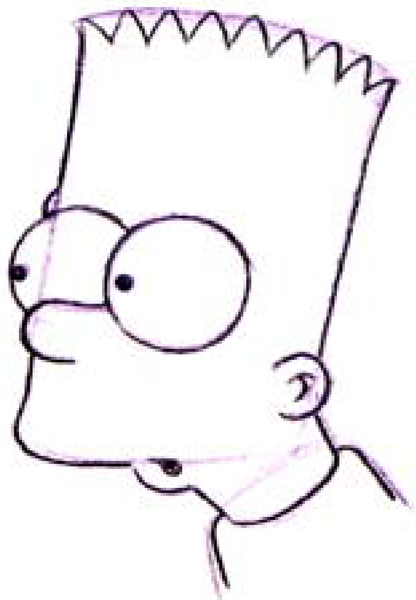


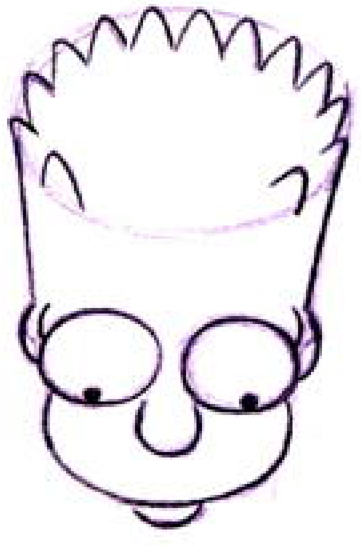
Slight worm's-eye view

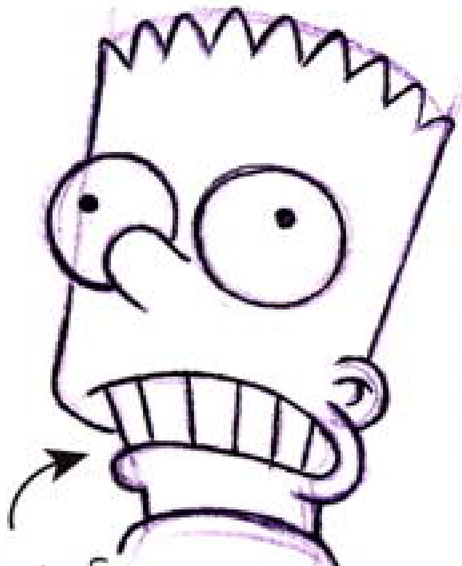
Nose points up in front of eye. Underside of upper lip and back teeth are visible. Ear is lower.



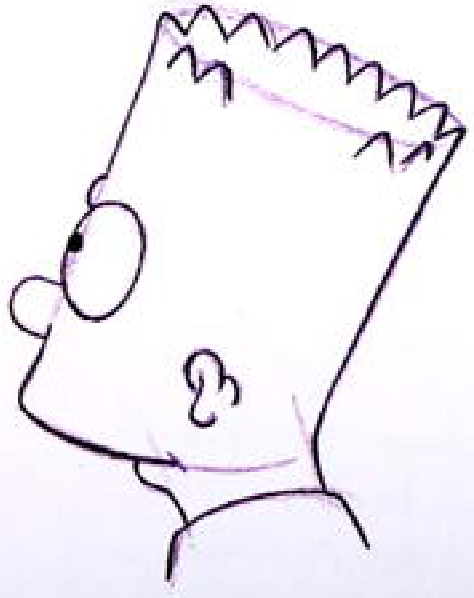


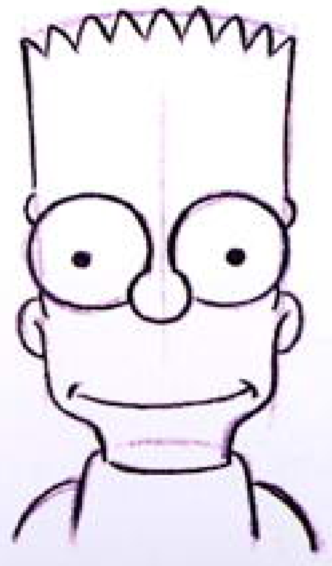




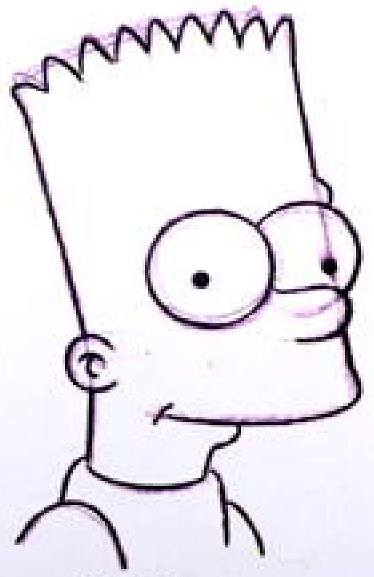


Lines of teeth fan out in perspective.

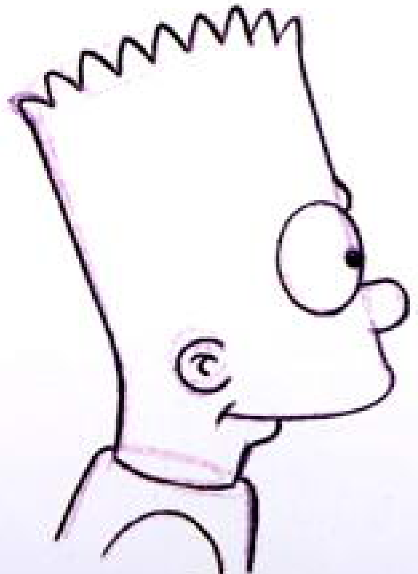




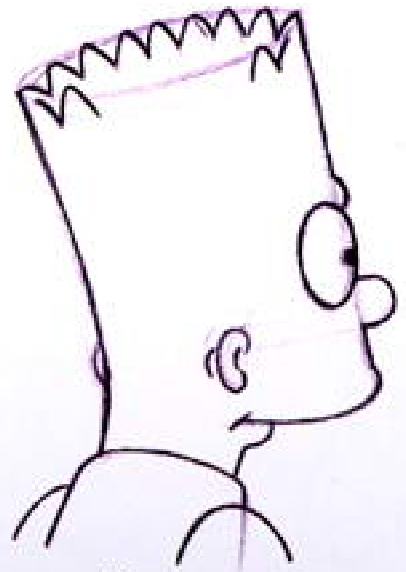
Front View



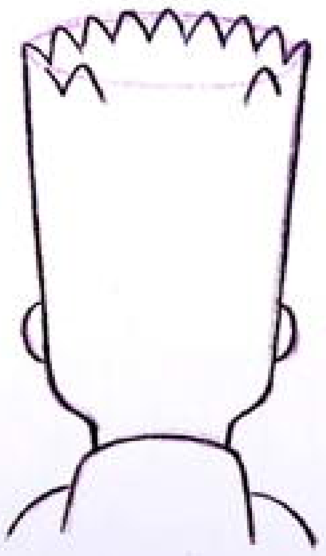
3/4 Front



Profile



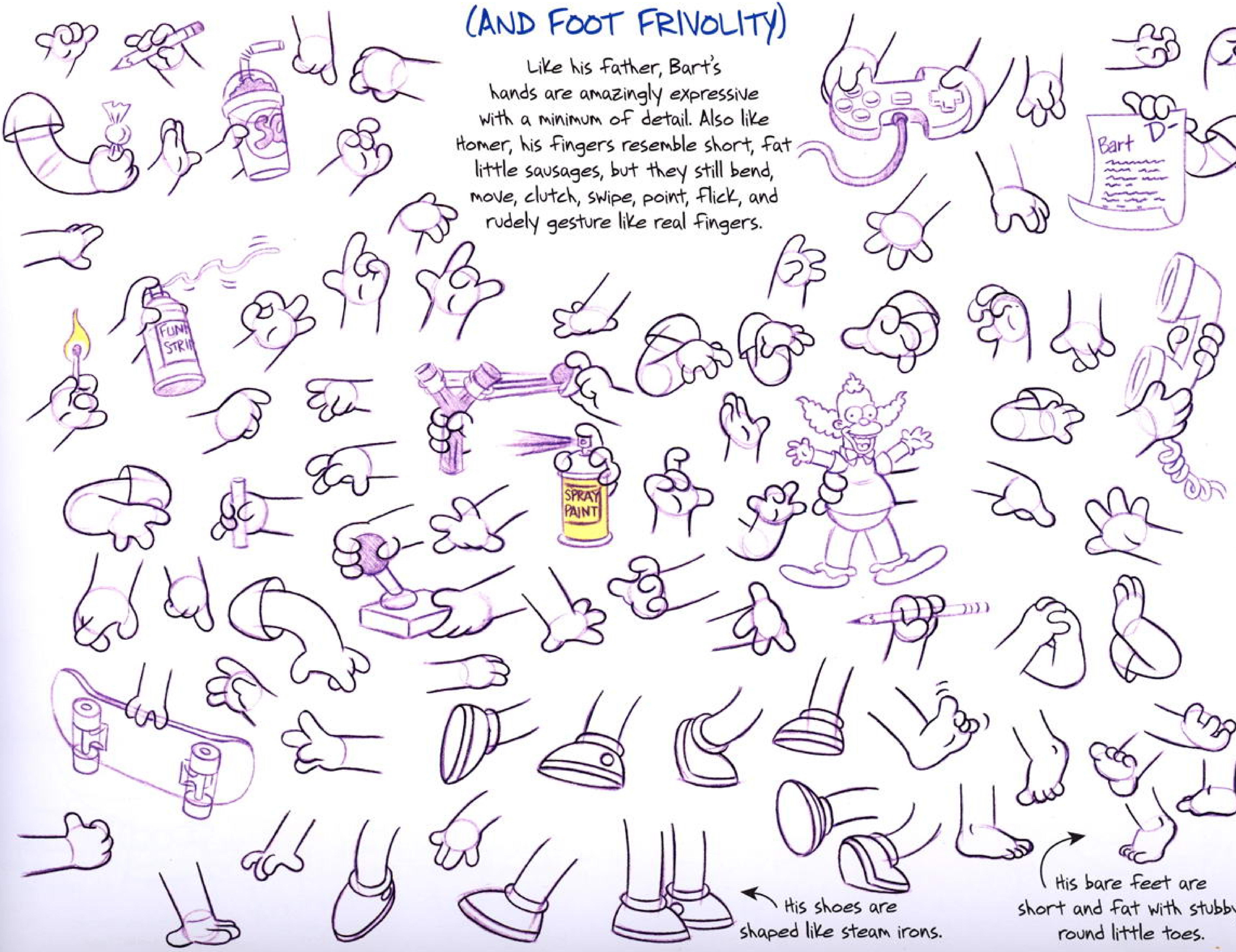
3/4 Rear



Rear View

HAND JIVE
(AND FOOT FRIVOLITY)

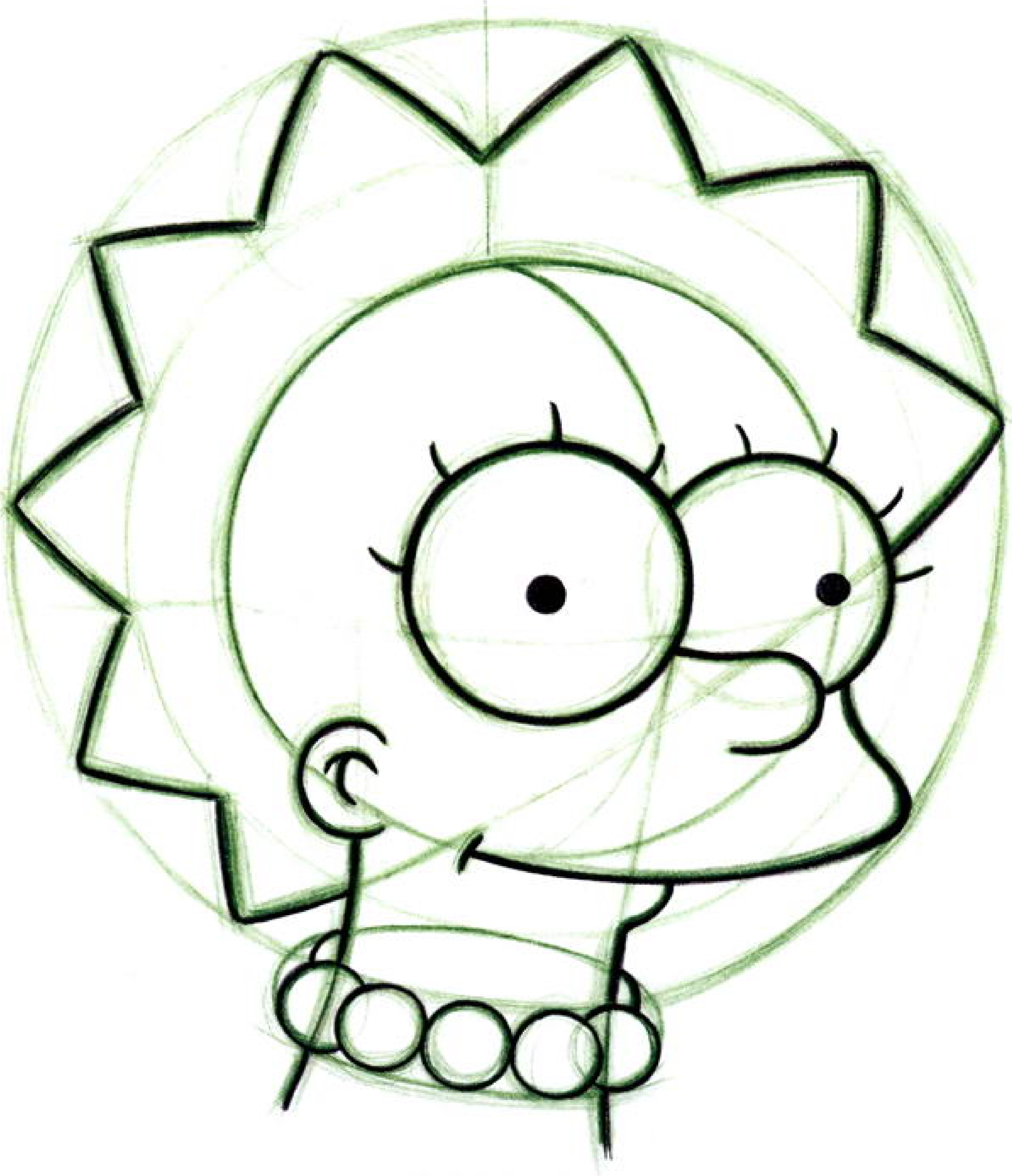
Like his father, Bart's hands are amazingly expressive with a minimum of detail. Also like Homer, his fingers resemble short, fat little sausages, but they still bend, move, clutch, swipe, point, flick, and rudely gesture like real fingers.



His shoes are shaped like steam irons.

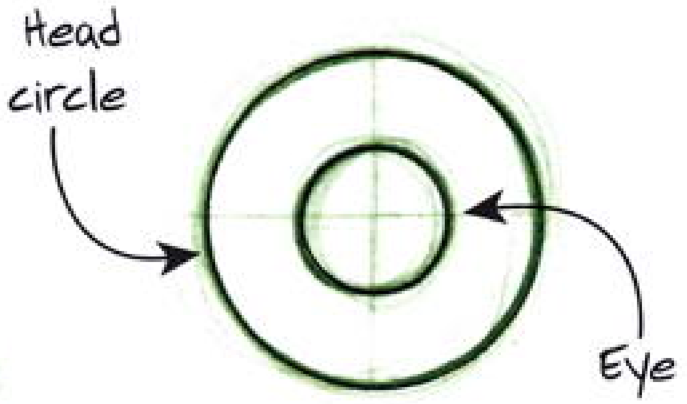
His bare feet are short and fat with stubby, round little toes.

In an overachieving mood? Okay then! Let's draw LISA

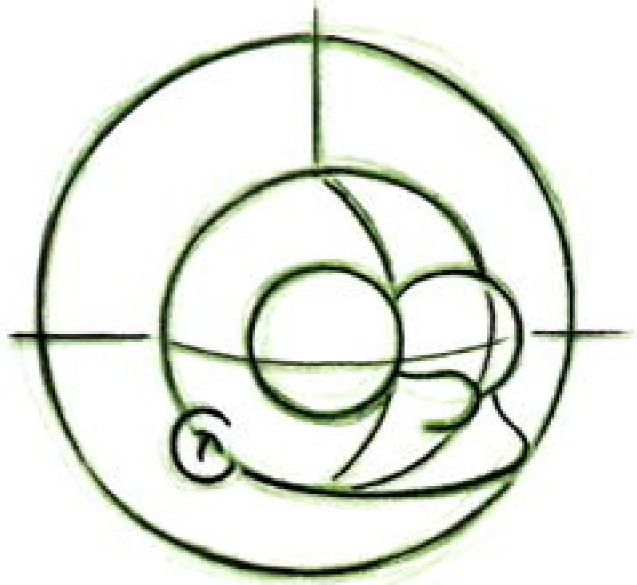


We'll get right to the point...

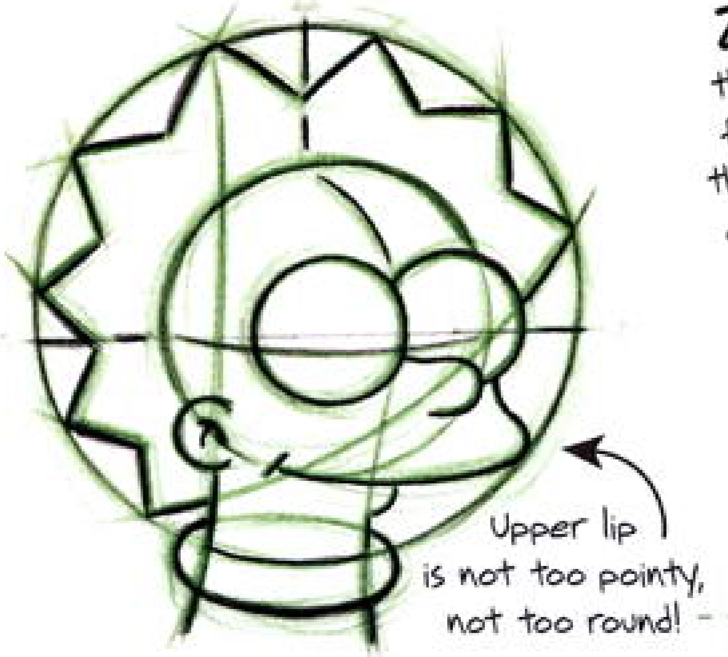
...(actually eight points) with **LISA'S HEAD!**



1. Start with two concentric circles. These will become Lisa's head and eye.

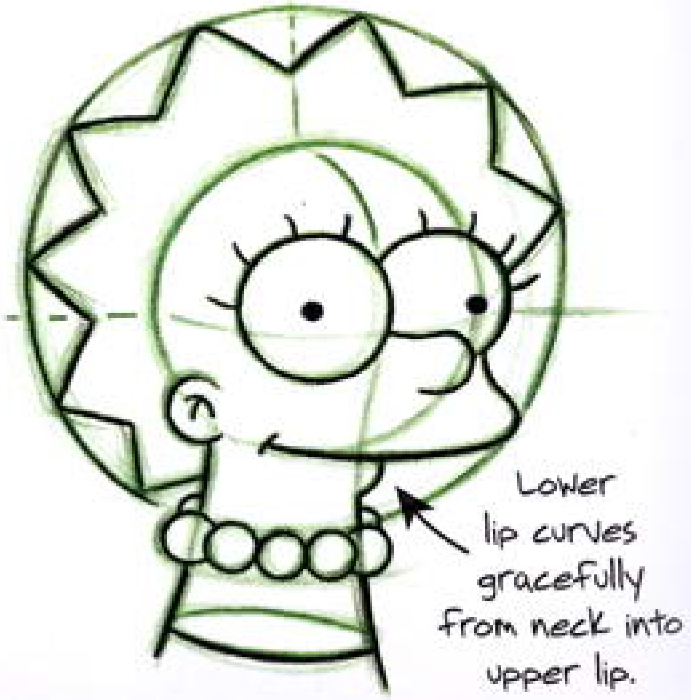


2. Add the ear, nose, and upper lip, then draw the other eye behind the forward eye and the nose. Now add the hair circle. The hair circle is not concentric with the head and eye.



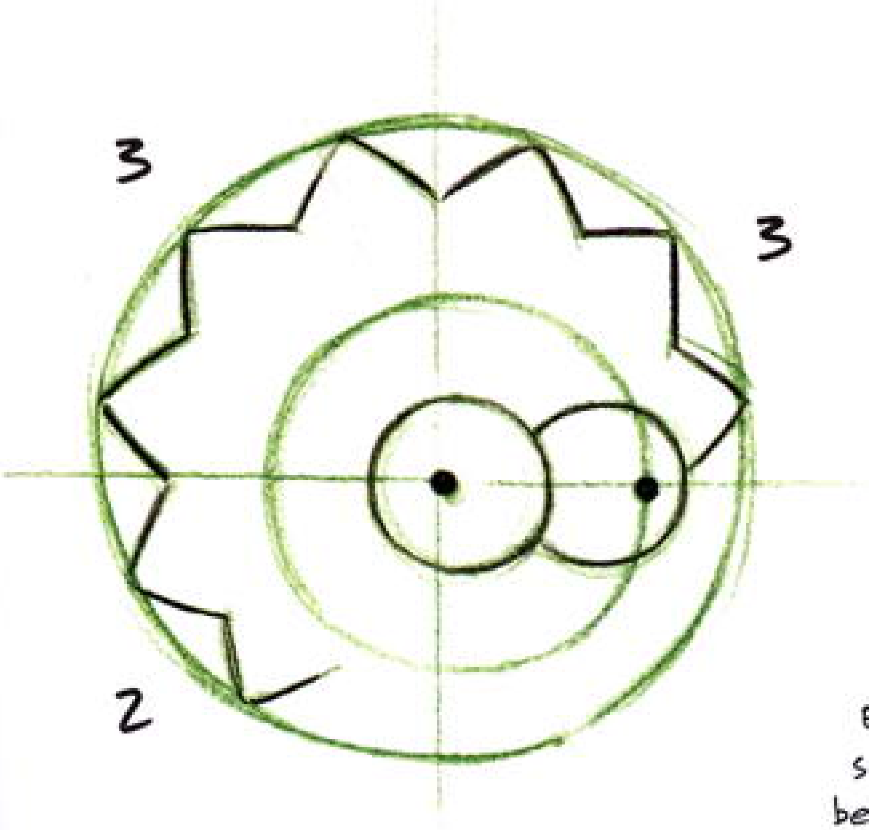
Upper lip is not too pointy, not too round!

3. Block in Lisa's hair, neck, and necklace. Establish horizontal and vertical center lines on the head. Divide hair points into three groups based on these center lines.



Lower lip curves gracefully from neck into upper lip.

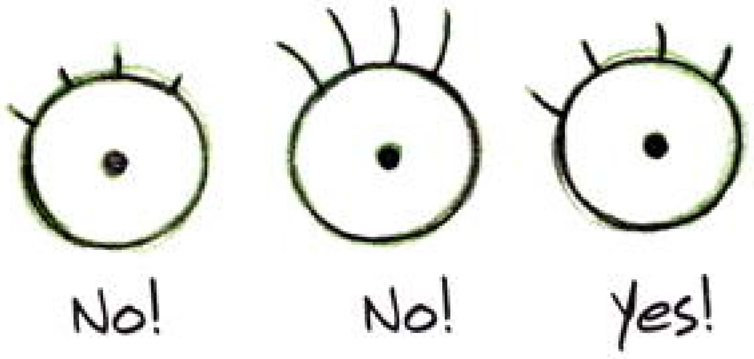
4. Tighten up and add details: pupils, eyelashes, necklace.



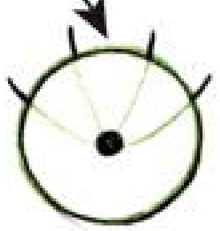
Lisa has eight points of hair, which are divided into groups of three and three (above the horizontal center) and two (below the horizon).

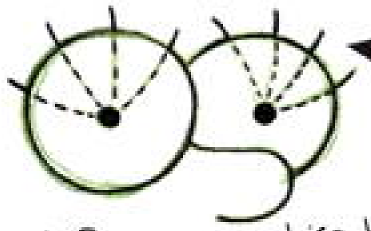
Eyelashes

Not too short. Not too long.



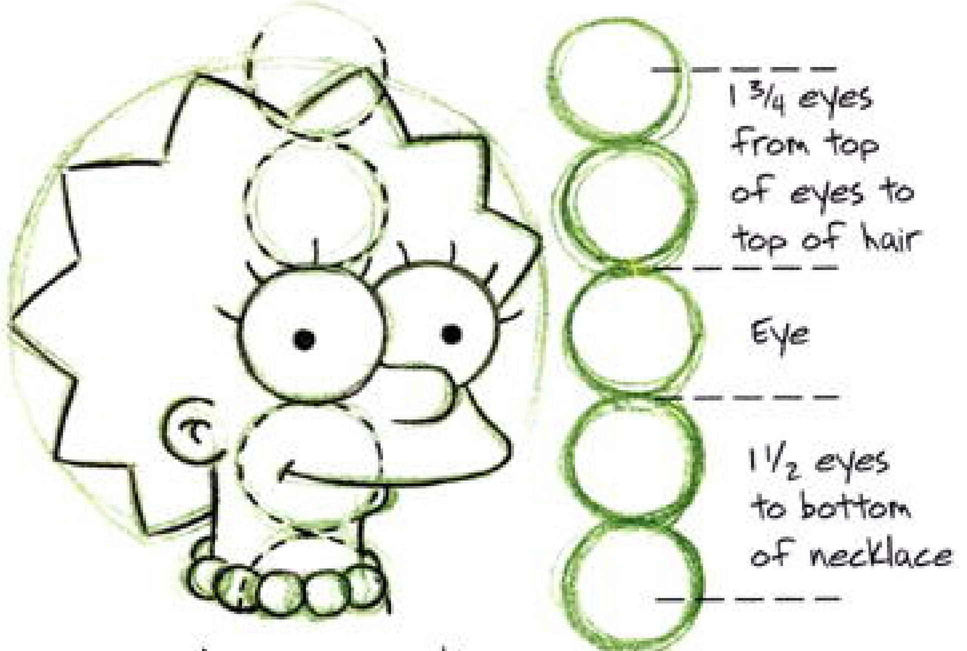
Even space between lashes.





Like Marge, Lisa's lashes curve out from a vanishing point in the center of the eye.

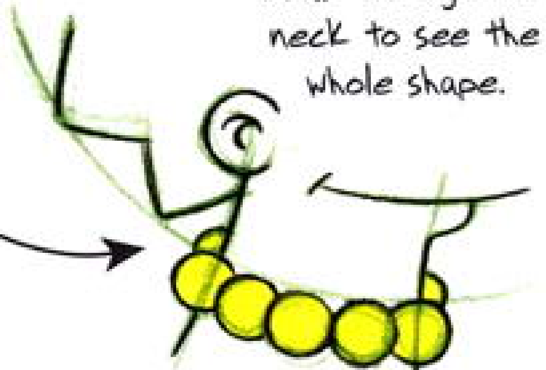
Lisa has four lashes on each eye.


$1\frac{3}{4}$ eyes from top of eyes to top of hair
Eye
$1\frac{1}{2}$ eyes to bottom of necklace

Lisa's head is $4\frac{1}{4}$ eyeballs tall.

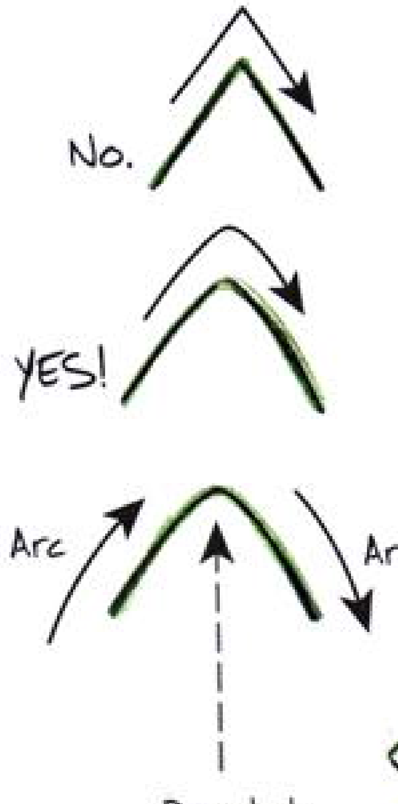
Think of Lisa's necklace as a donut around her neck. Draw through her neck to see the whole shape.

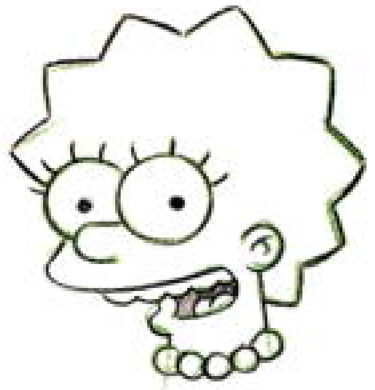
Necklace has five beads in front, with two partially showing in back on either side.



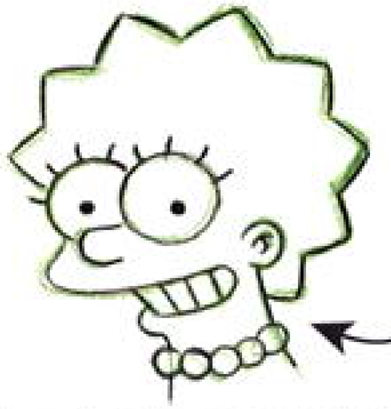
Some notes about teeth!

The points of Lisa's hair are soft, arching triangles with lightly rounded tips.



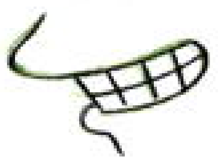


Lisa generally has five teeth showing when mouth is open.

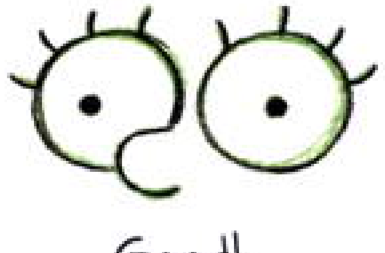


When drawing a toothy grin, always slant the forward tooth in line with the neck.

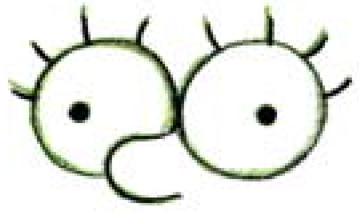
As with other Simpsons family members, Lisa's teeth are in a conical arrangement. Whether the mouth is open or closed, they should retain this shape.



Teeth are never drawn in double rows like this—EVER!



Good!

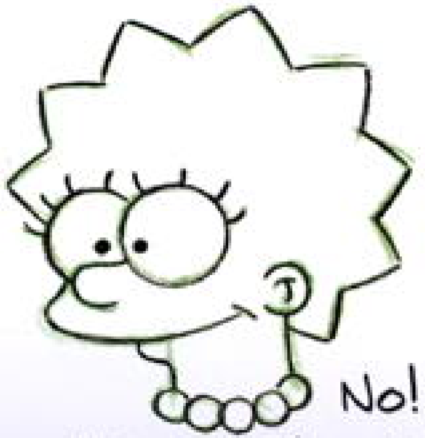


Never!

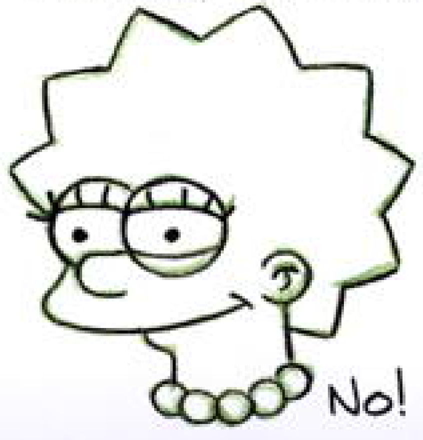
Occasionally, you may want to draw Lisa from a slightly more frontal view. When doing this, leave a space between her eyes. This goes for the entire Simpsons family too.

Some fresh notes on the eyes

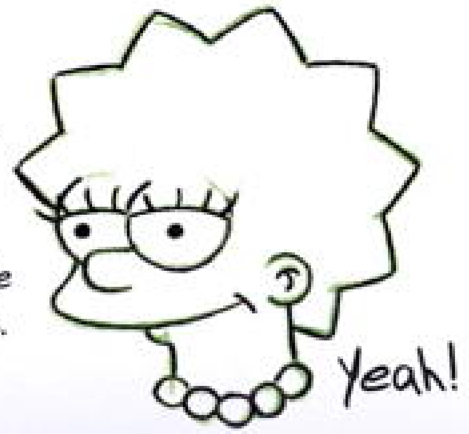
These apply to ALL Simpsons characters!



Never cross the eyes!

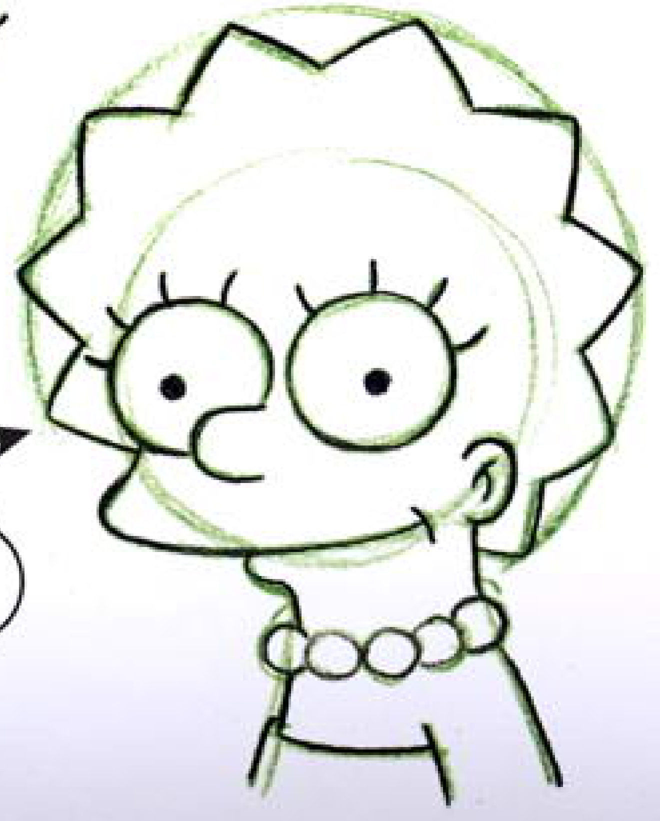


When eyes are closed or half open, don't use a complete circle for the eyelid.



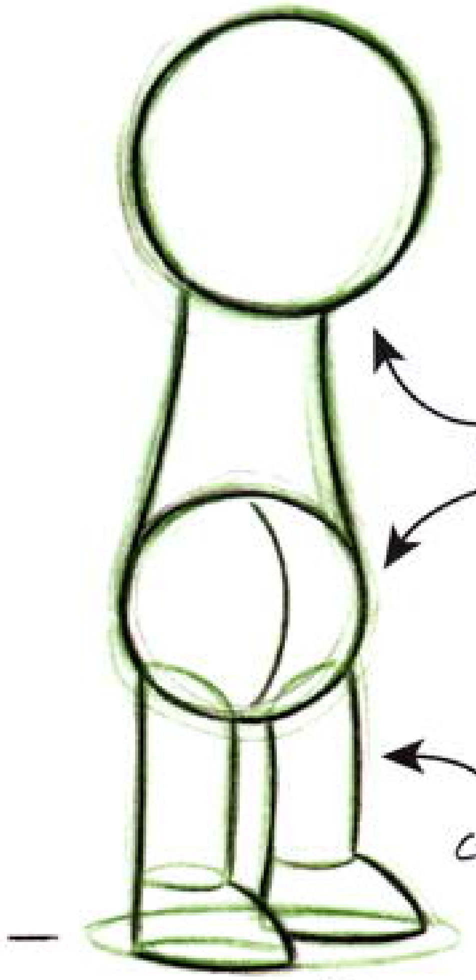
From this slightly more frontal view, Lisa has an extra hair point showing.

Add hair point here!



Now that you've mastered the mathematics of her head, let's sum it all up with LISA'S BODY

1. By now you know that you block in the basic shapes first.

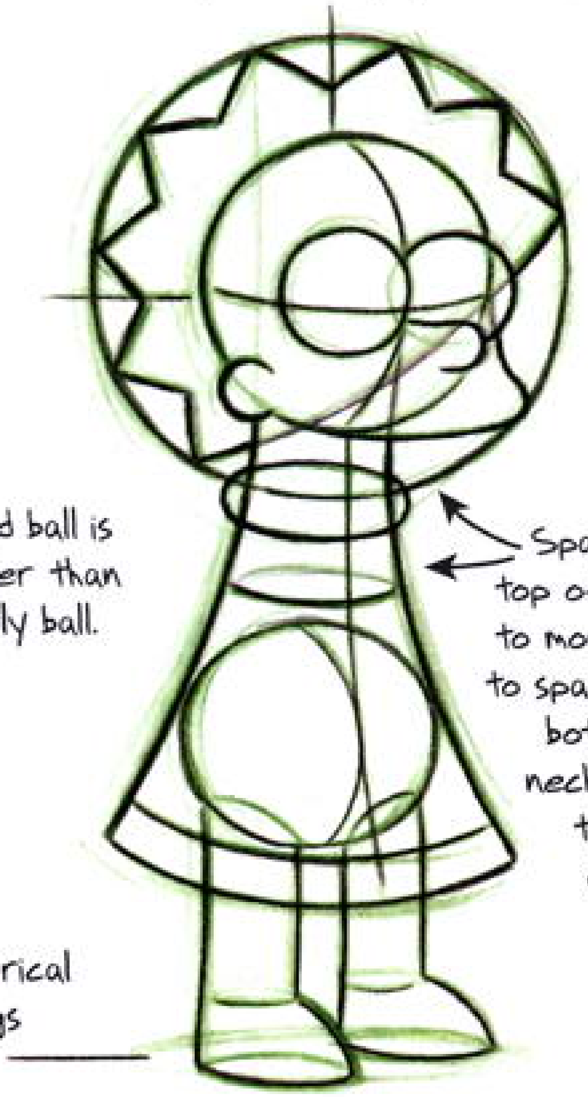


Head ball is bigger than belly ball.

Cylindrical legs

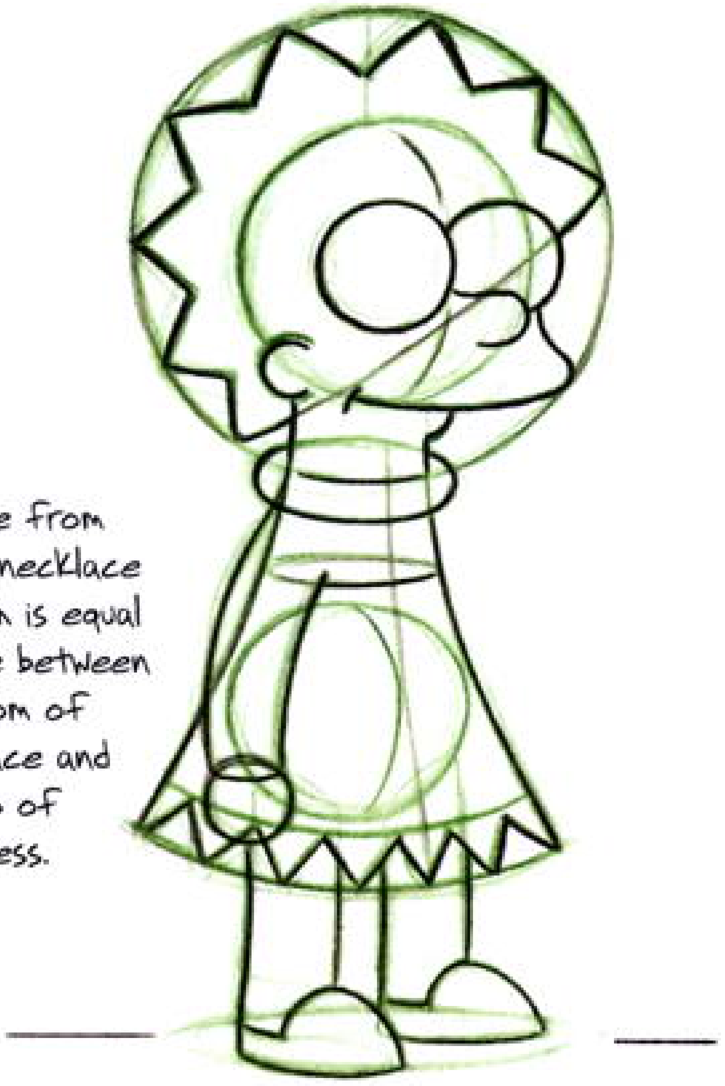
Steam iron shoes

2. Add head details as previously directed. Establish the necklace, dress shape, and shoes.

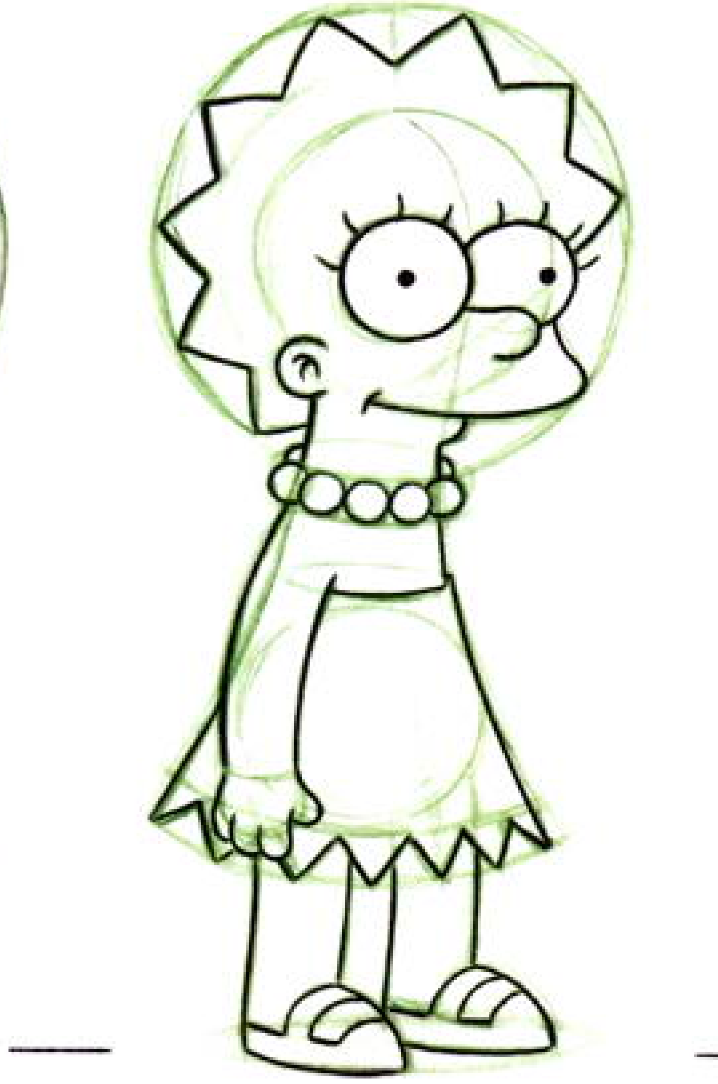


Space from top of necklace to mouth is equal to space between bottom of necklace and top of dress.

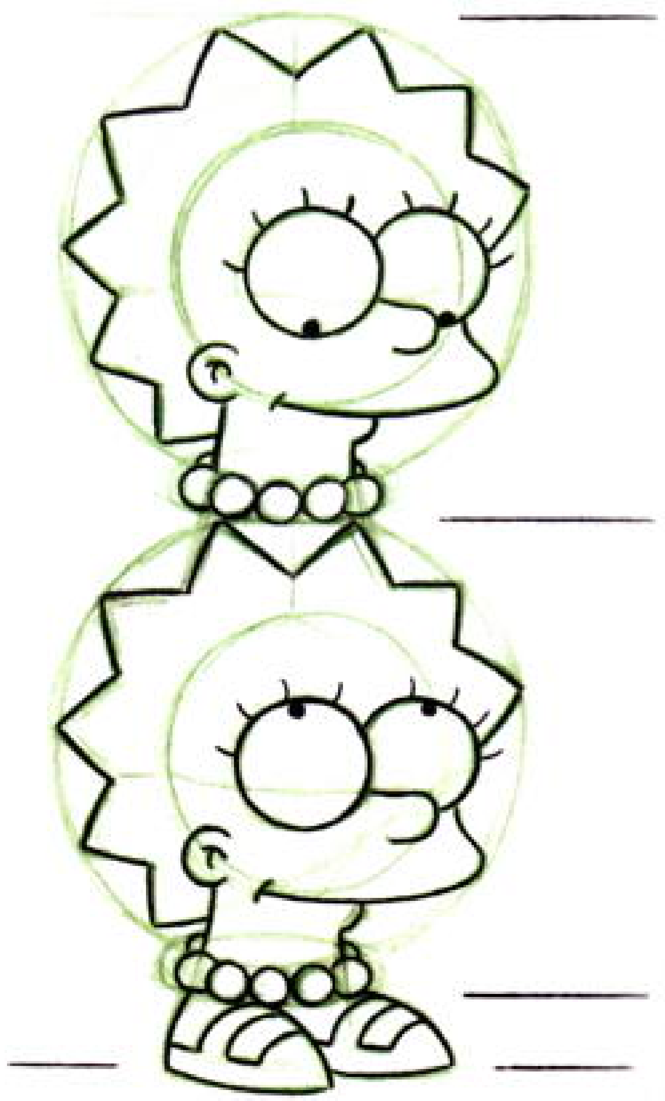
3. Add arms and dress detail. Continue to add facial elements. seven dress points, evenly spaced.



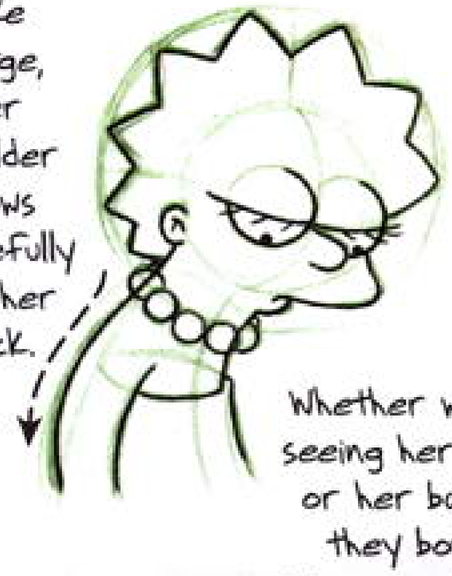
4. Refine the shapes and add final details. Put in beads of necklace. Add fingers. Complete shoe detail.



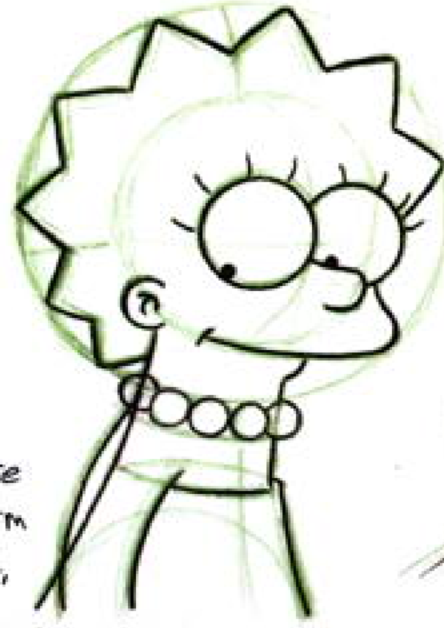
Lisa is two heads tall (plus shoes!).

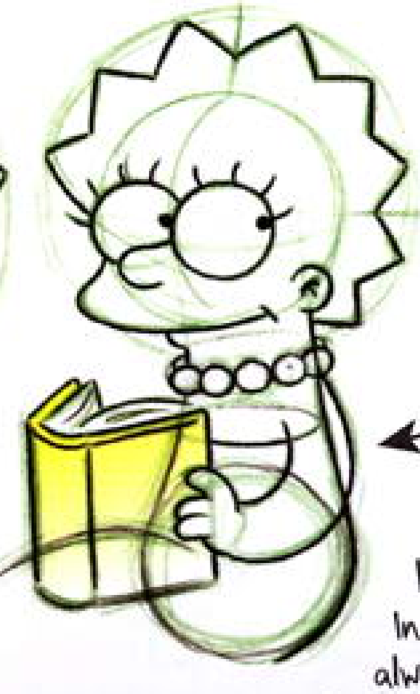


Like Marge, her shoulder flows gracefully into her neck.

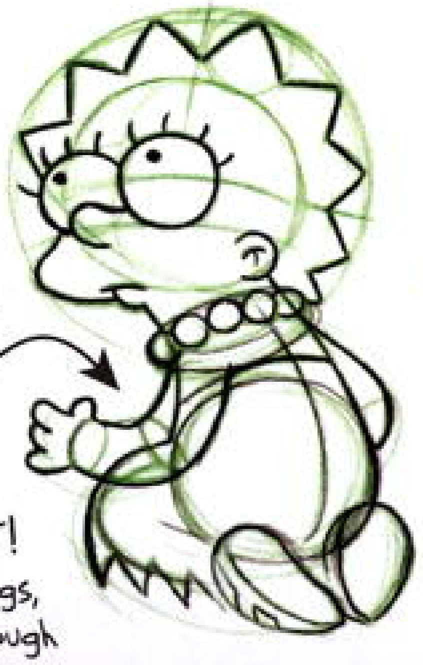


Whether we're seeing her arm or her back, they both sweep up nicely into her neck.



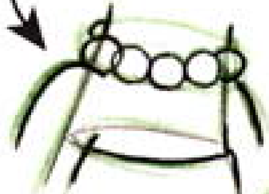


Note the hidden lines.



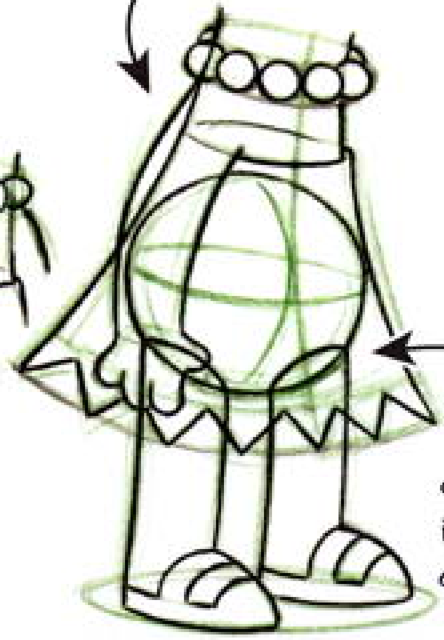
IMPORTANT! In rough drawings, always draw through forward elements like arms and legs to establish the form underneath.

No!

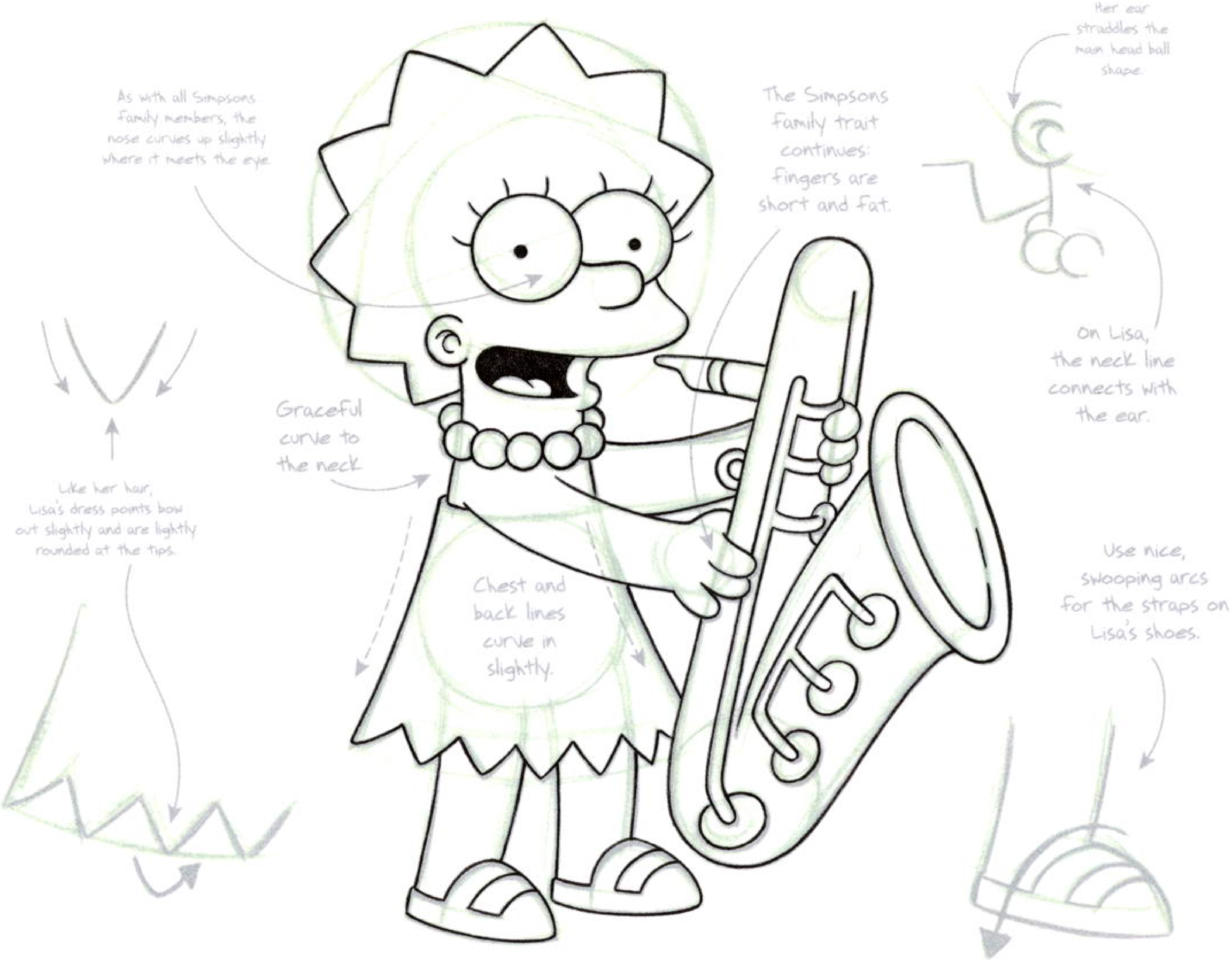


Avoid bulging shoulders.

Oh, but yes!



Note how cylindrical legs insert into ball of lower body.



As with all Simpsons family members, the nose curves up slightly where it meets the eye.

The Simpsons family trait continues: fingers are short and fat.

Her ear straddles the main head ball shape.

Graceful curve to the neck

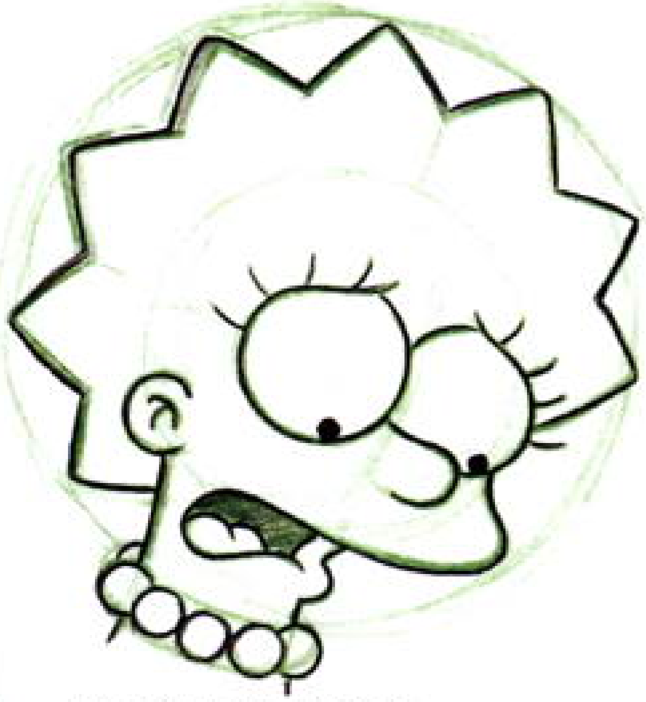
On Lisa, the neck line connects with the ear.

Like her hair, Lisa's dress points bow out slightly and are lightly rounded at the tips.

Chest and back lines curve in slightly.

Use nice, swooping arcs for the straps on Lisa's shoes.

THE MANIFOLD MOODS OF LISA



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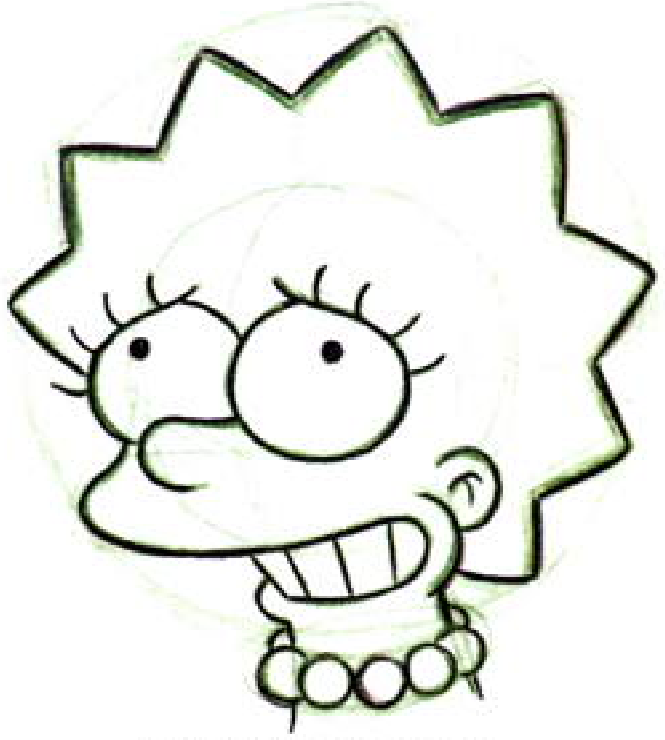

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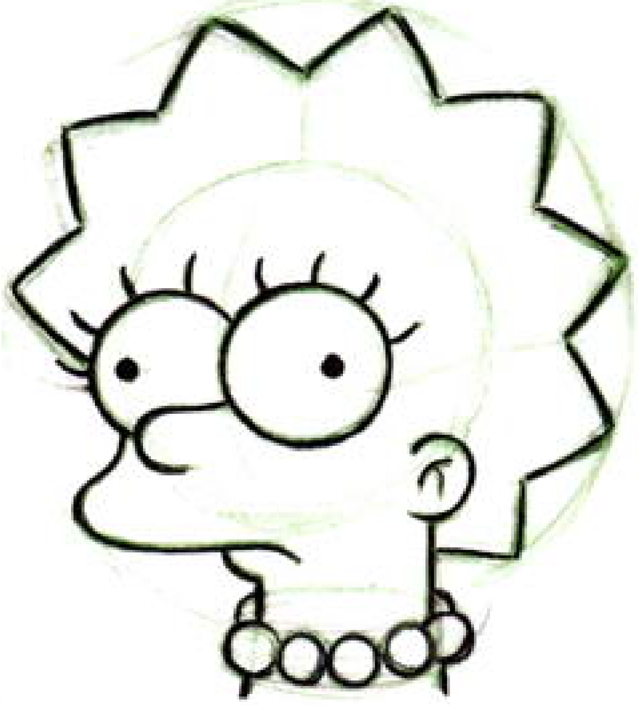
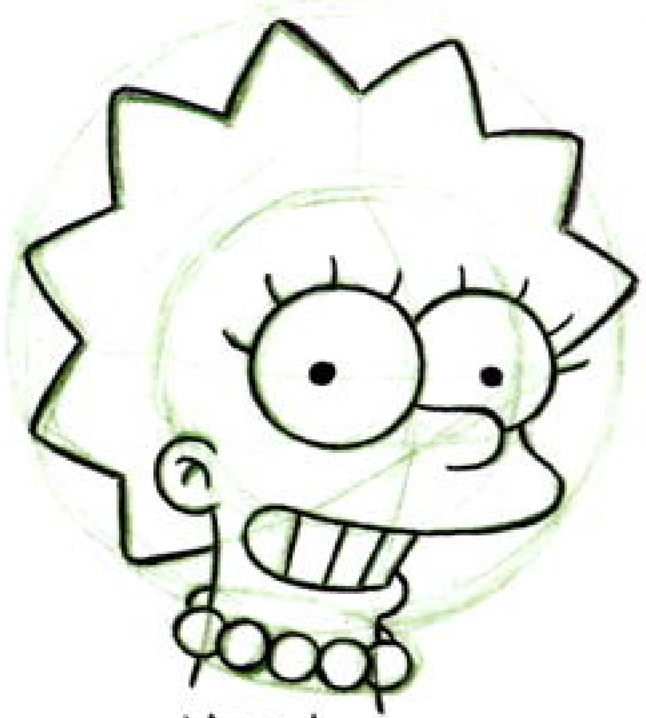
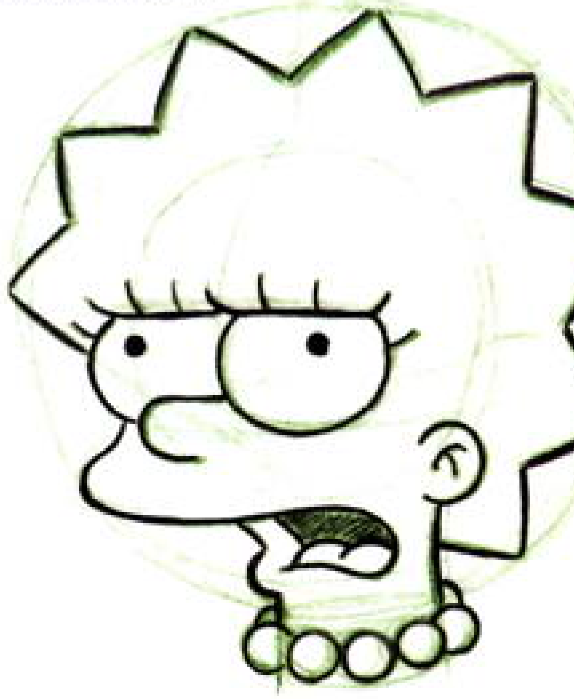


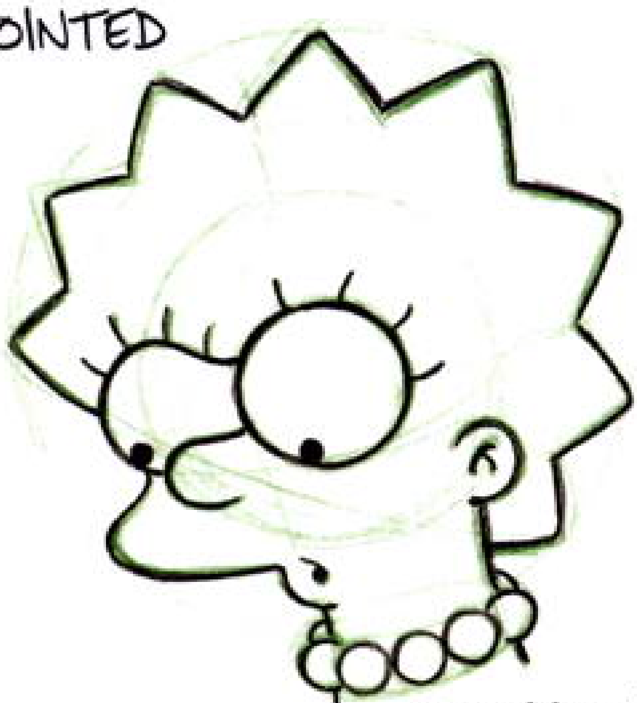
TERRIFIED



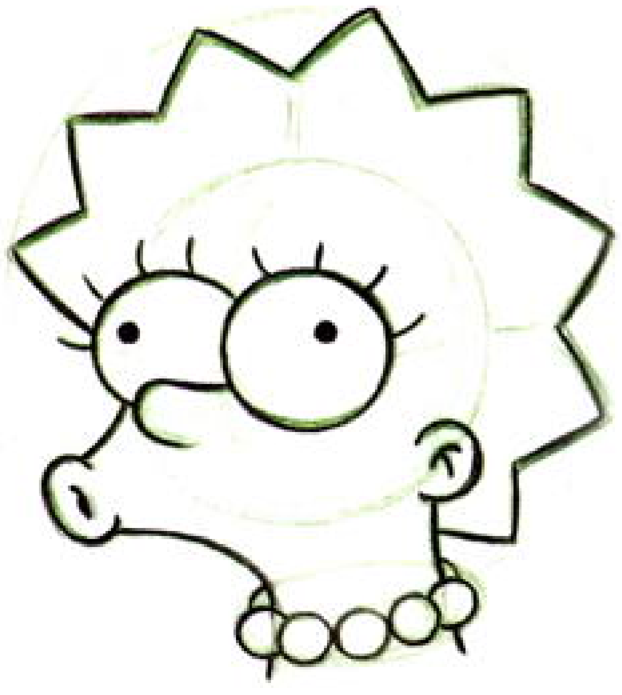
HAPPY



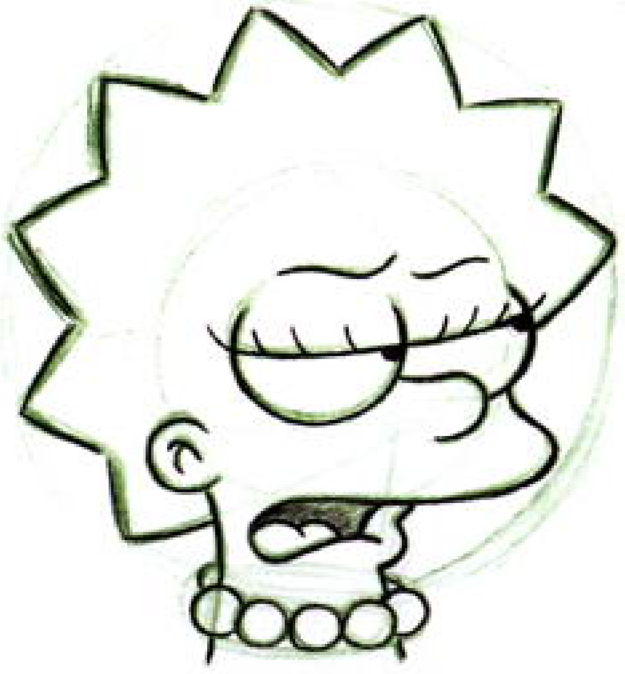
CROSS



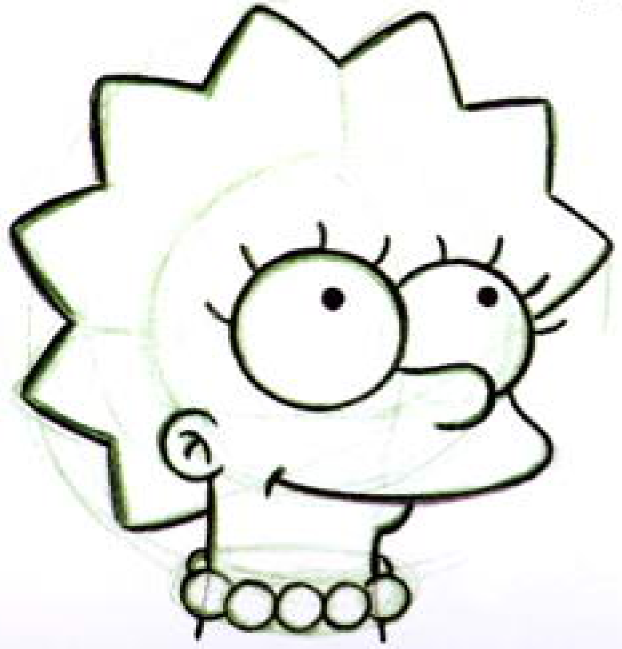
SPECULATIVE



AWED



ANNOYED



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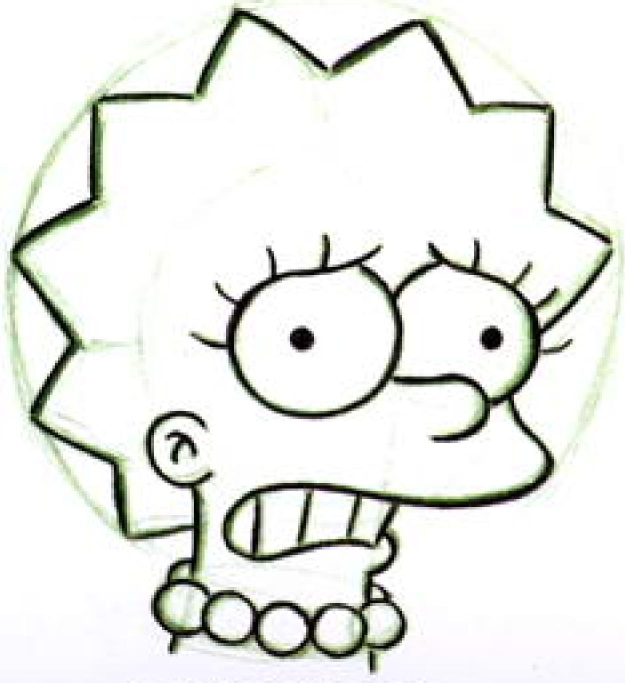

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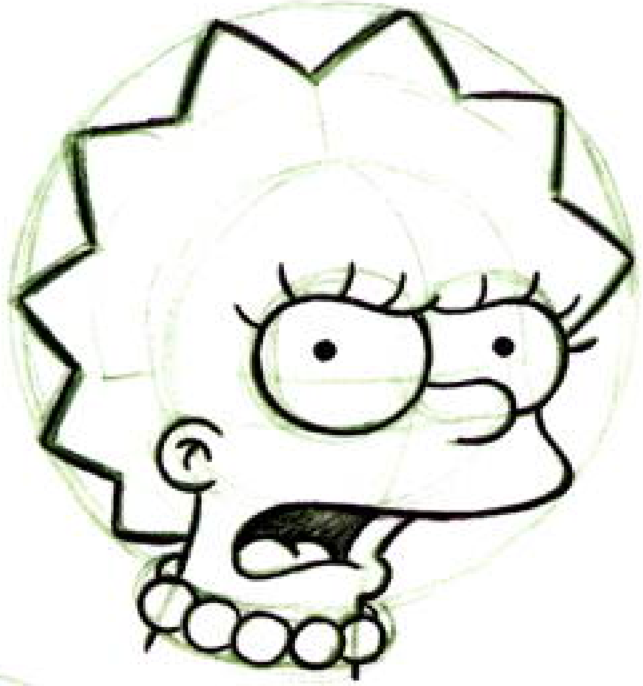
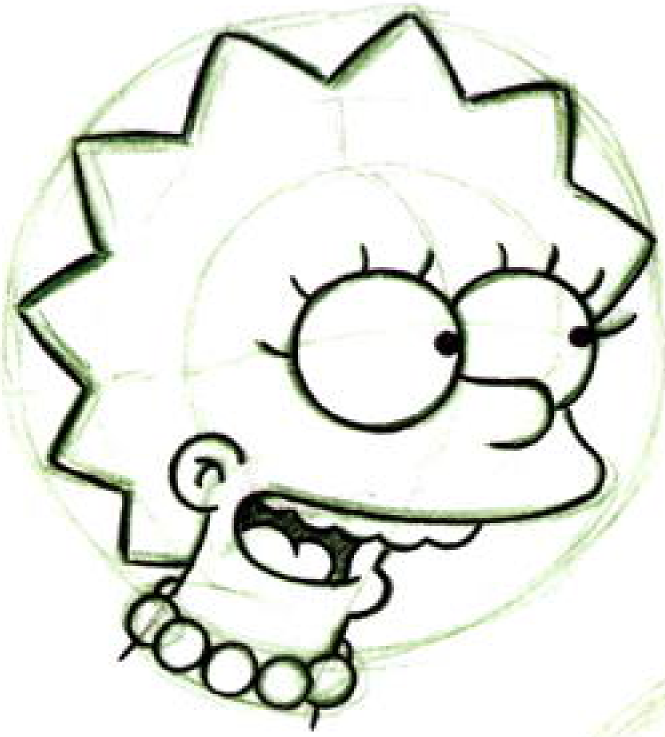
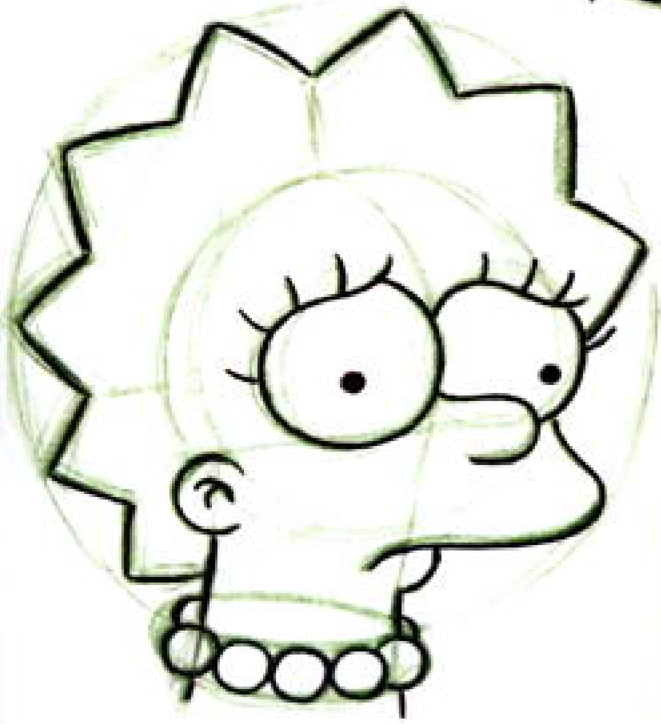
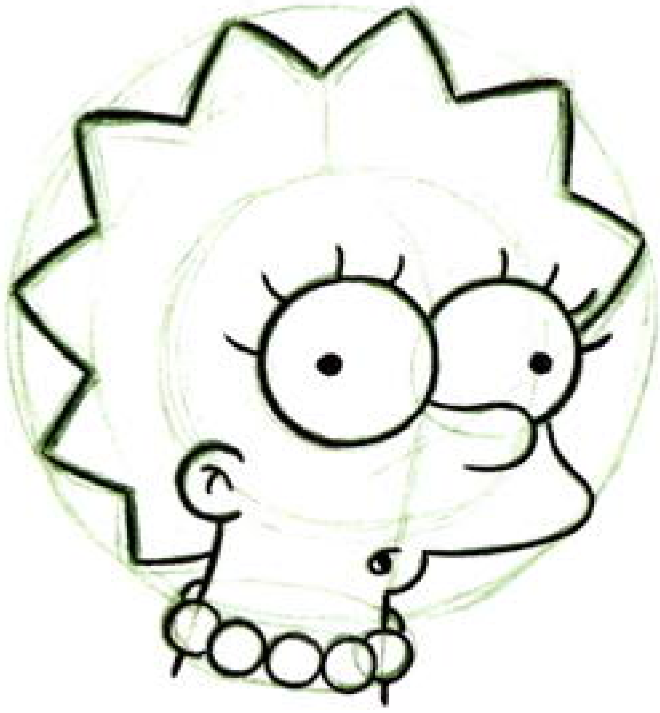
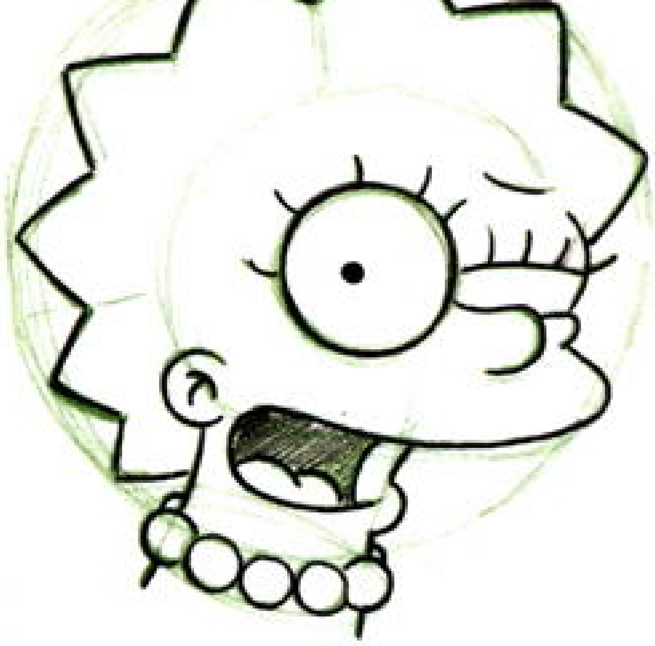
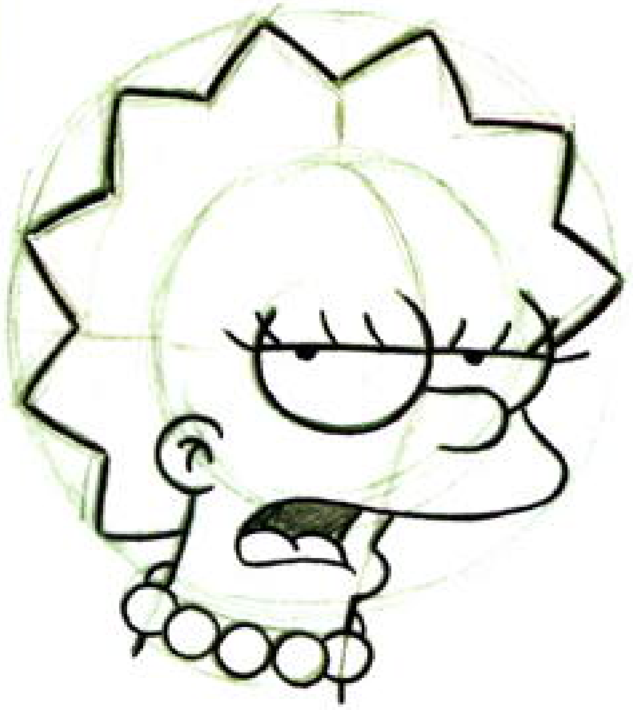

PEEVISH

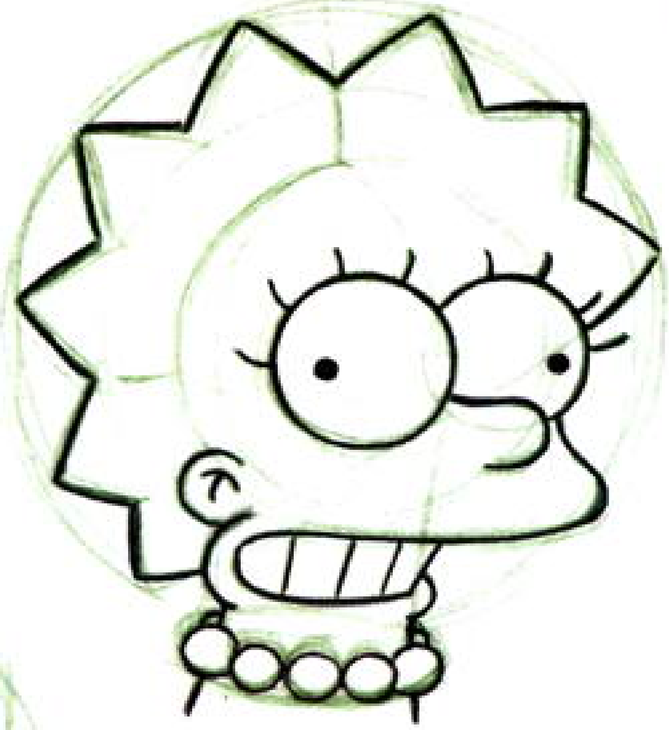

MIRTHFUL

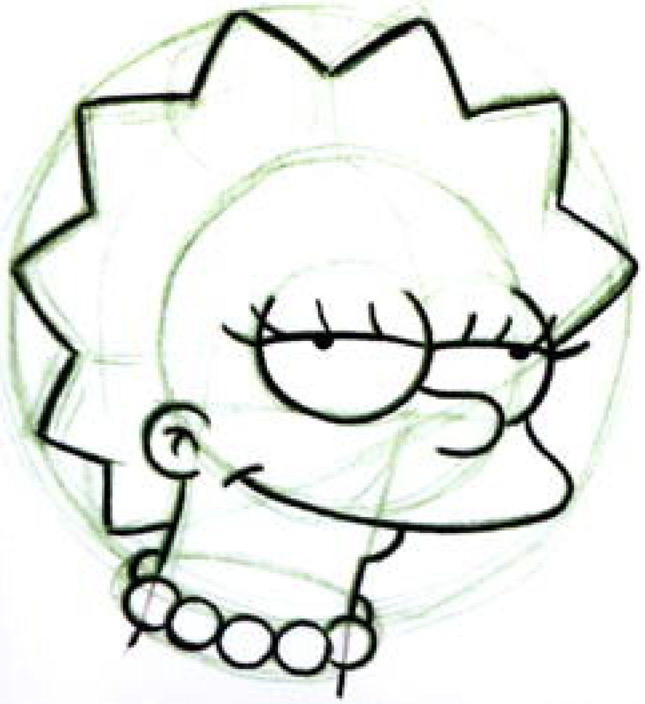

BLUE

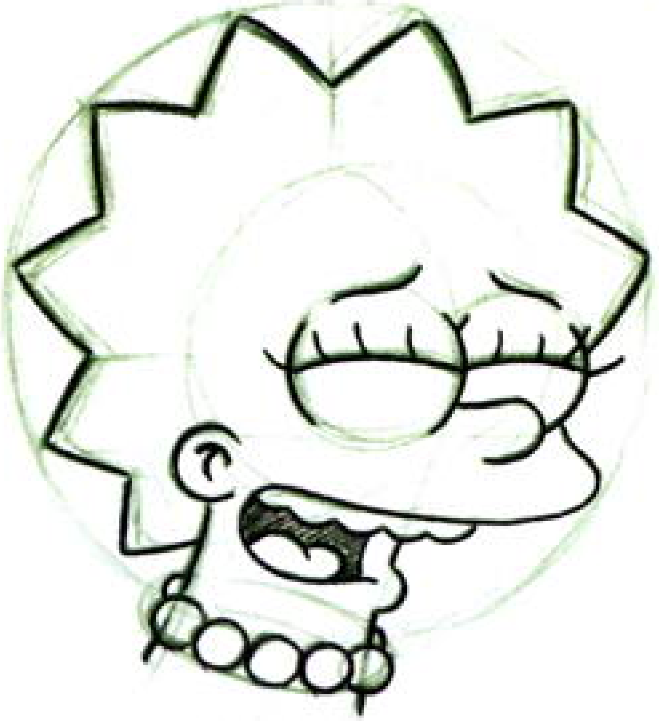

ASTONISHED

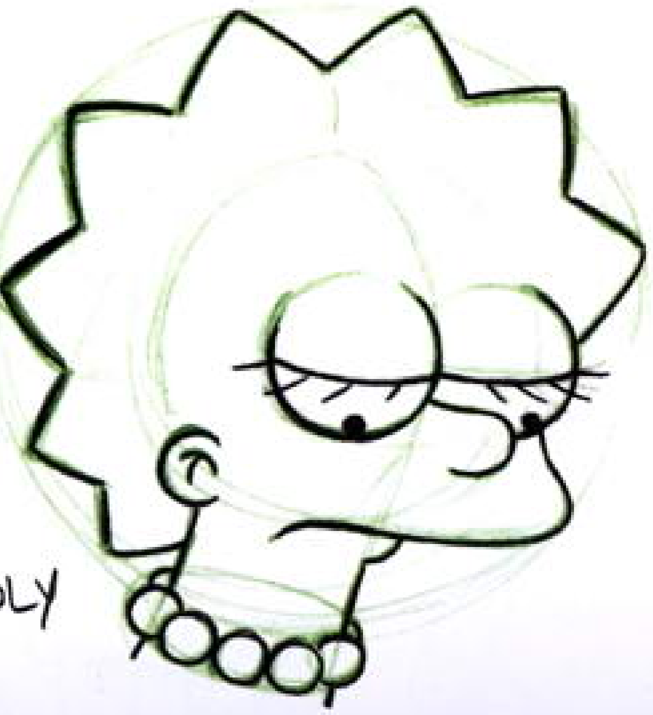

PLAYFUL


SARCASTIC


APPALLED

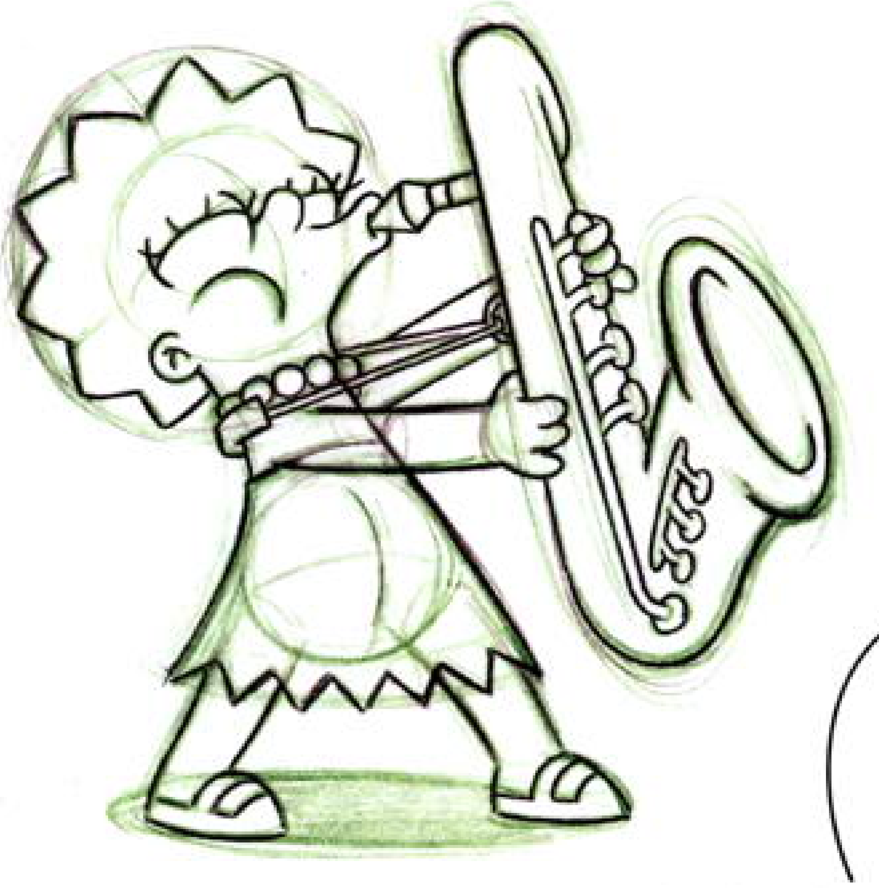

DREAMY


GIGGLY


MELANCHOLY

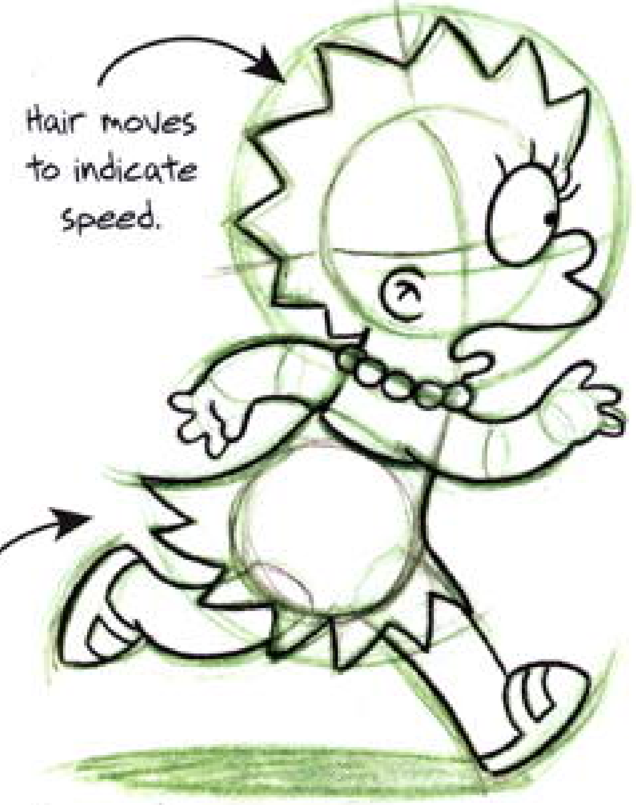
She doesn't just talk the talk, Lisa walks the walk (and runs, and jumps, and skips...). Let's learn how to draw LISA IN ACTION

All of the previous notes regarding movement apply to Lisa too, but notice the graceful, flowing lines in these Lisa action poses.

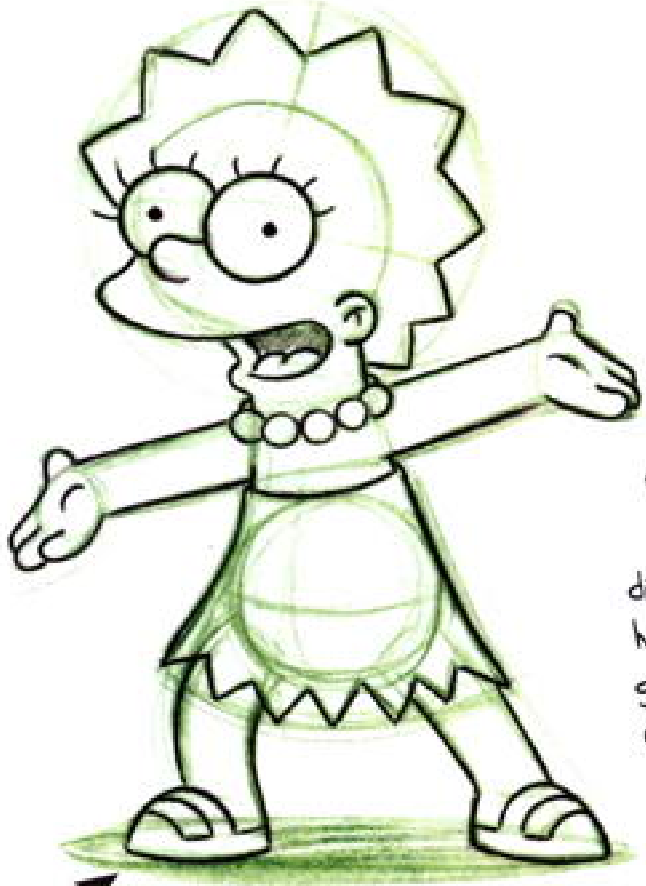


Note the line of action in this running pose.

Hair moves to indicate speed.

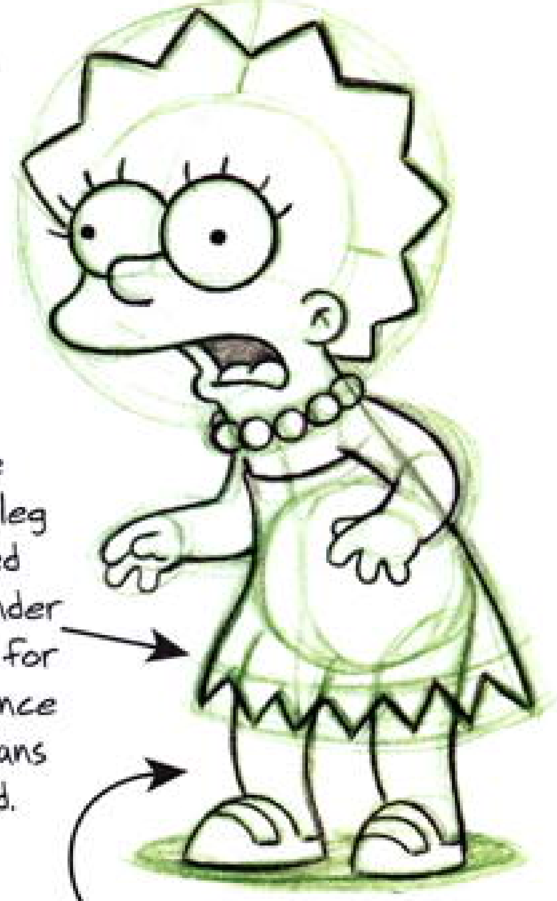


Note how her dress flies up and back to further indicate her body's forward motion.



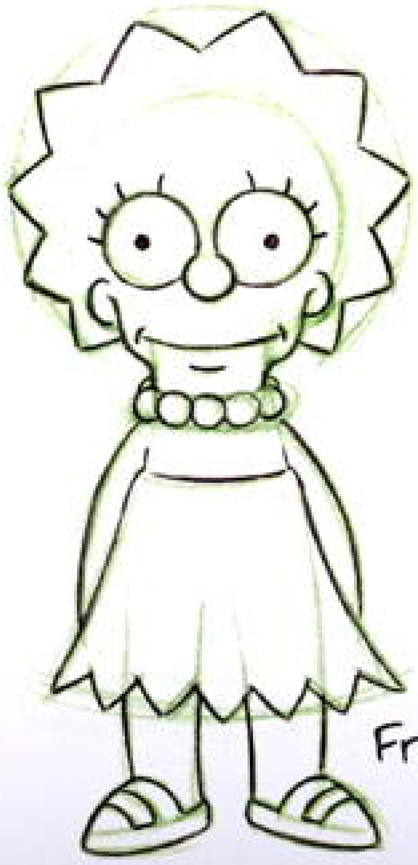
As Lisa leans forward in this pose, notice how the weight of her body is on this foot.

Notice how this leg is placed directly under her head for good balance as she leans forward.

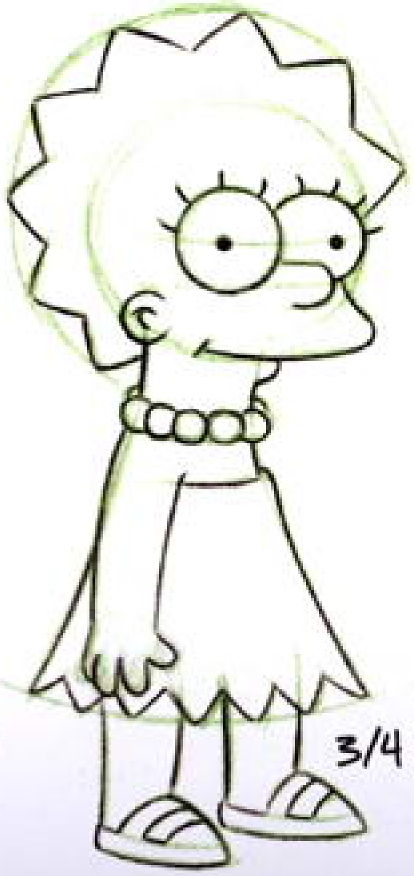


Knees are bent, showing weight of body on legs.

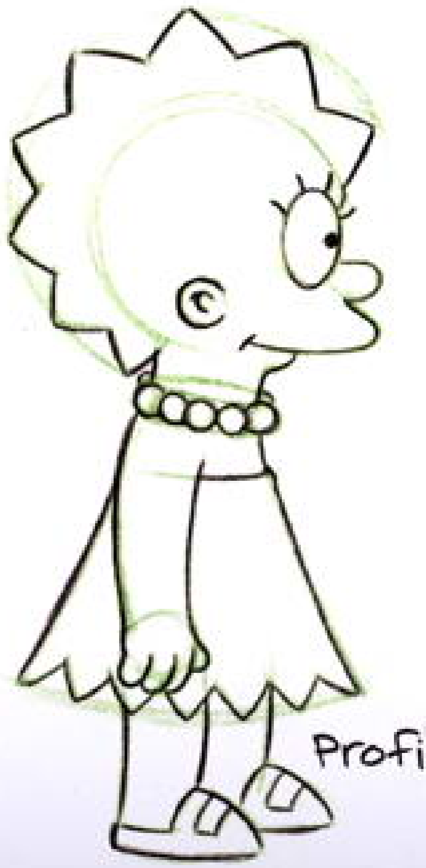
Study these stationary views of Lisa from five angles to understand how her body works. This will allow you to draw her in motion more convincingly.



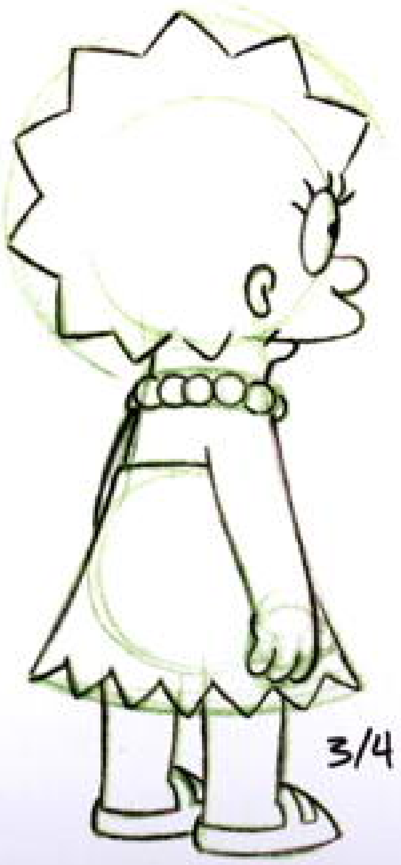
Front View



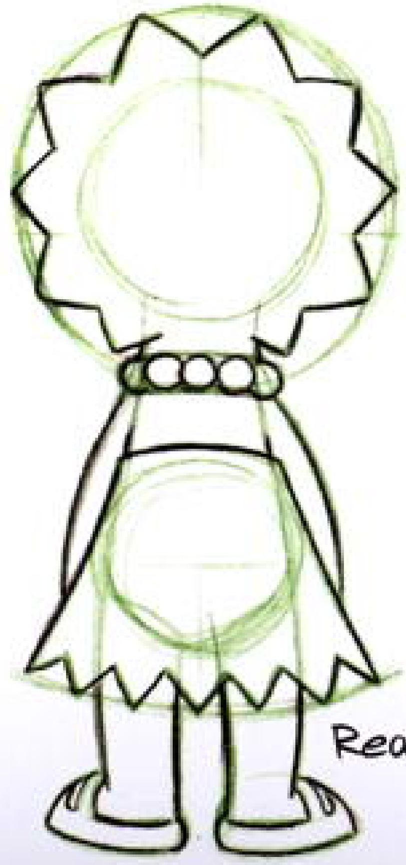
3/4 Front



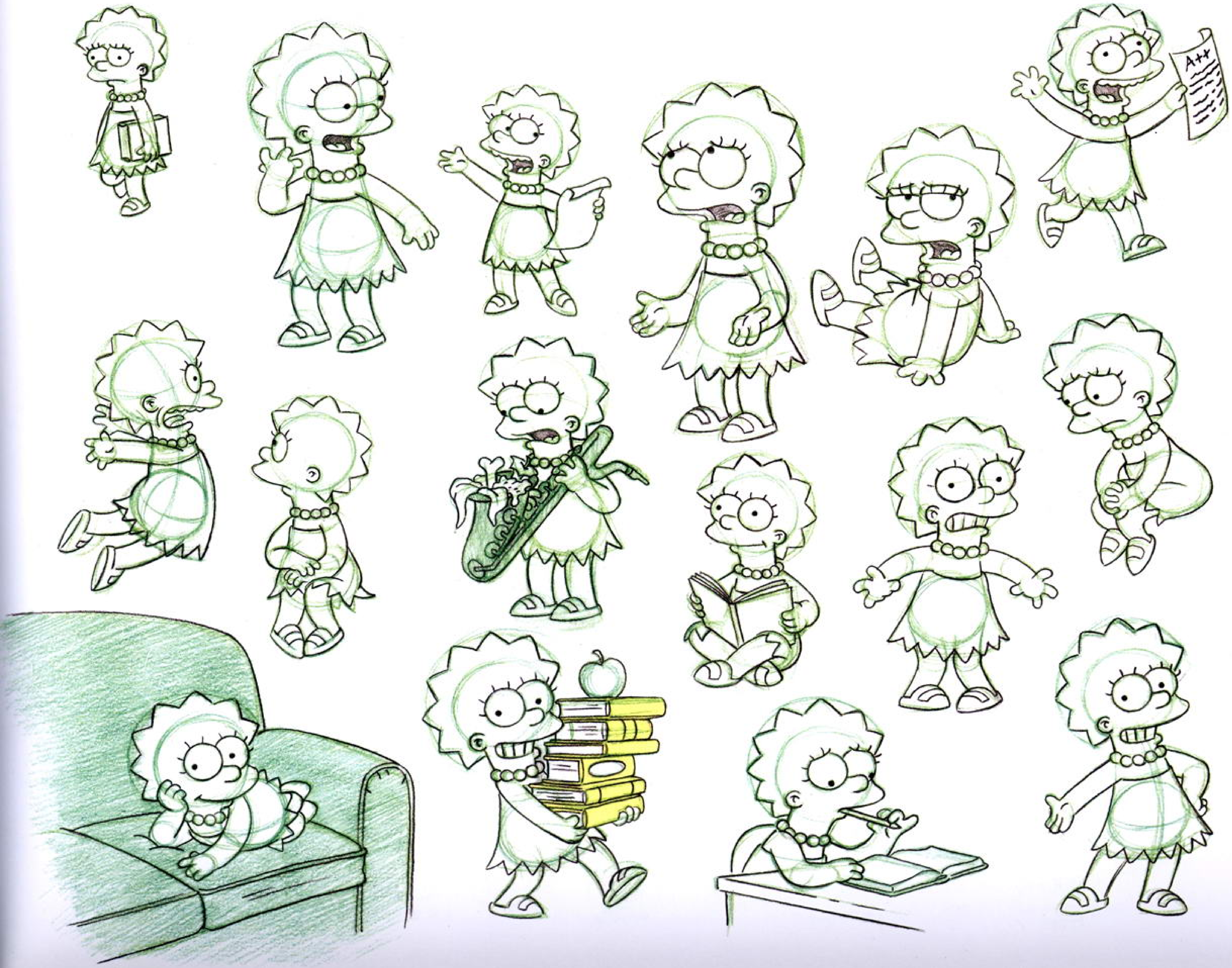
Profile



3/4 Rear

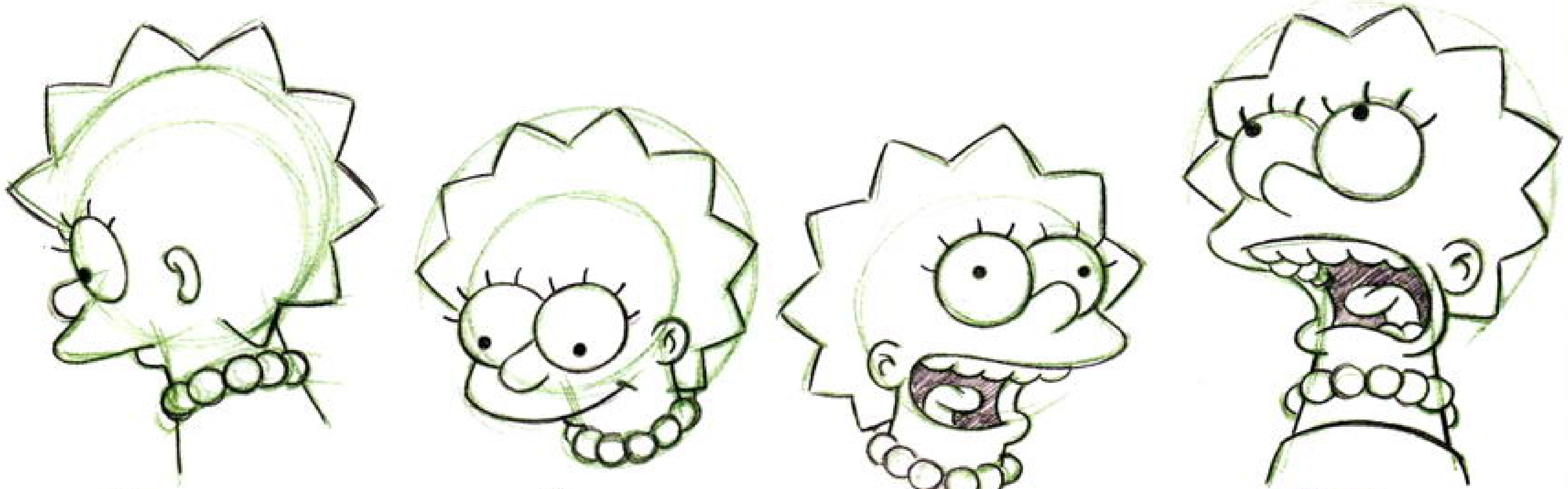


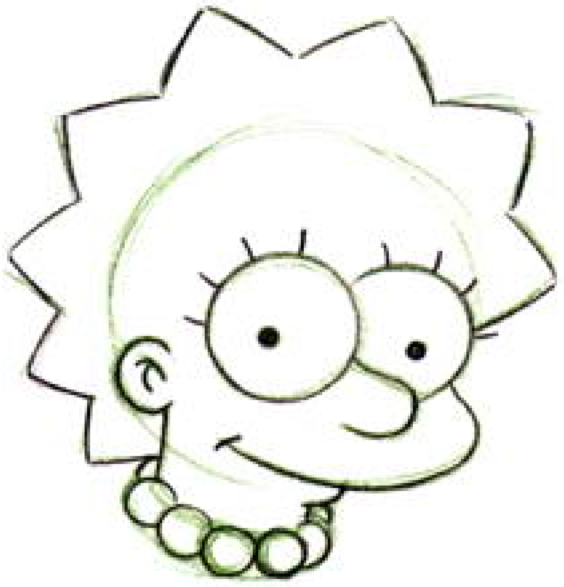
Rear View


A++

FRESH PERSPECTIVES

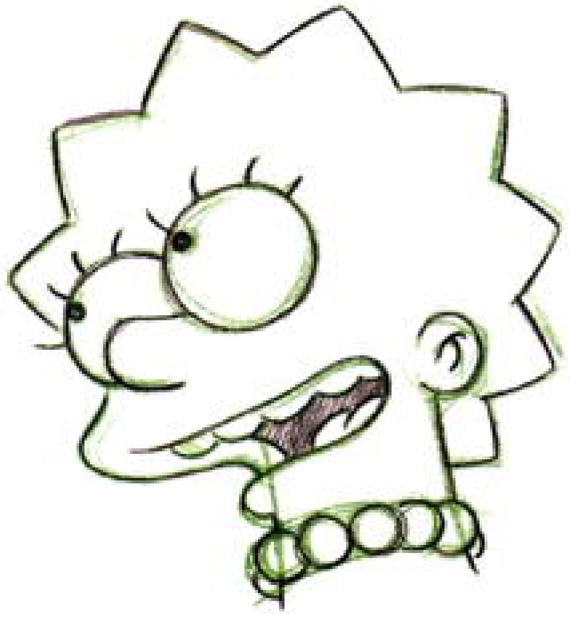
These diverse views illustrate how different perspectives affect the way we see the elements of Lisa's head.





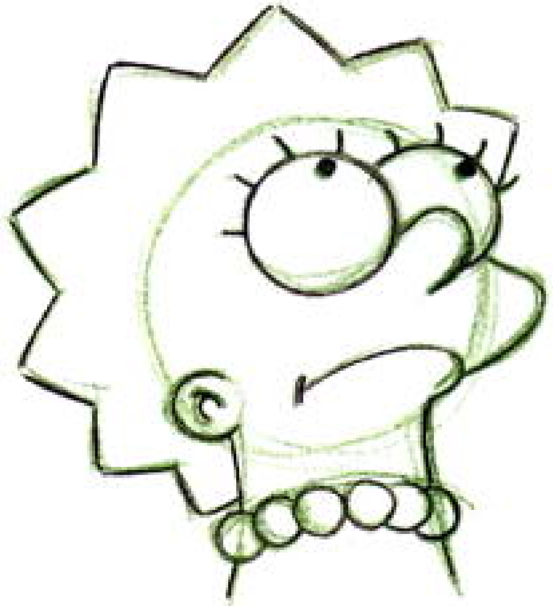
Slight overhead view

At this angle there is more space between Lisa's eyes and the top of her head. Nose dips down. Ear is higher. Lower lip and neck are diminished.



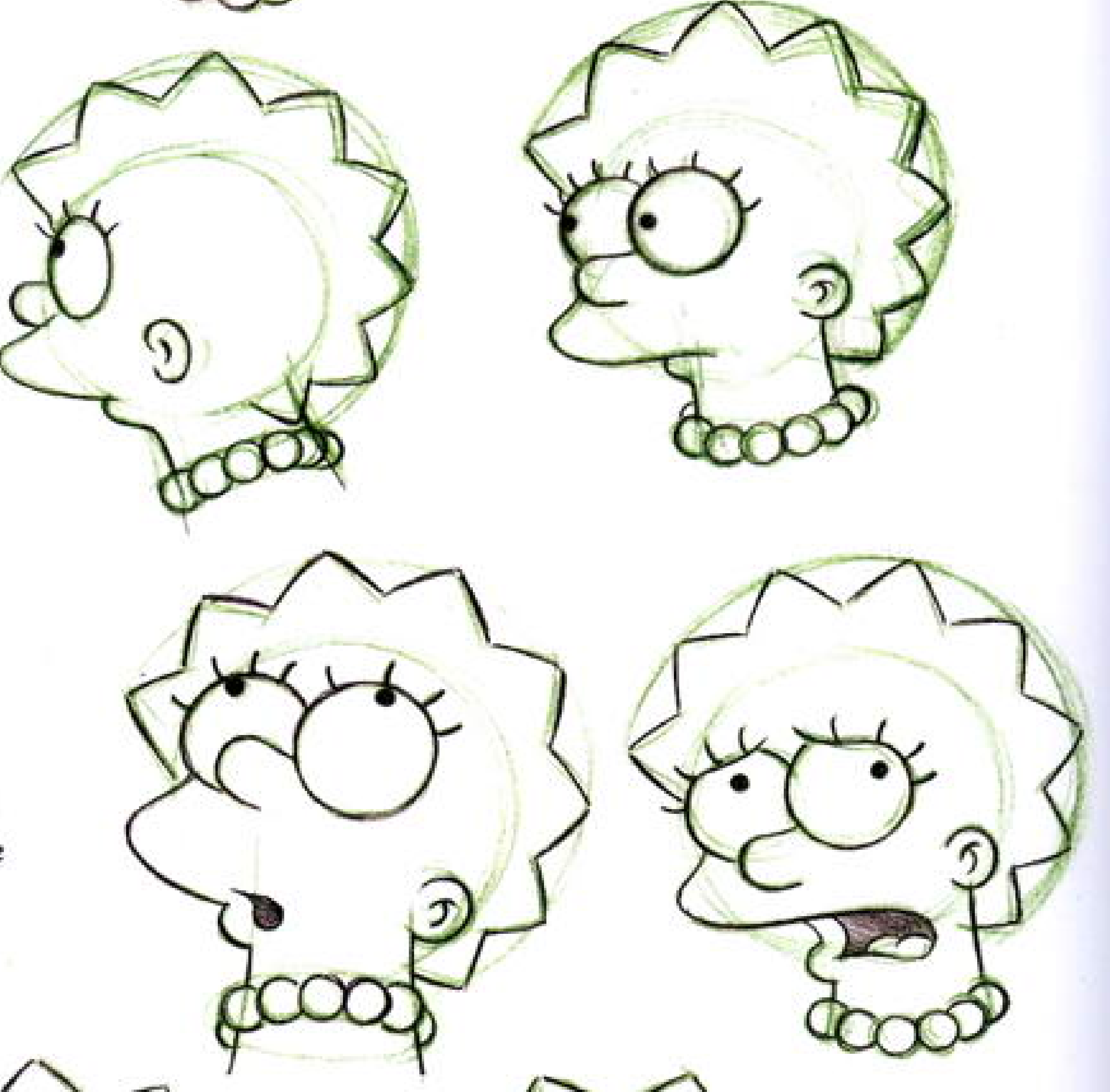
Slight worm's-eye view

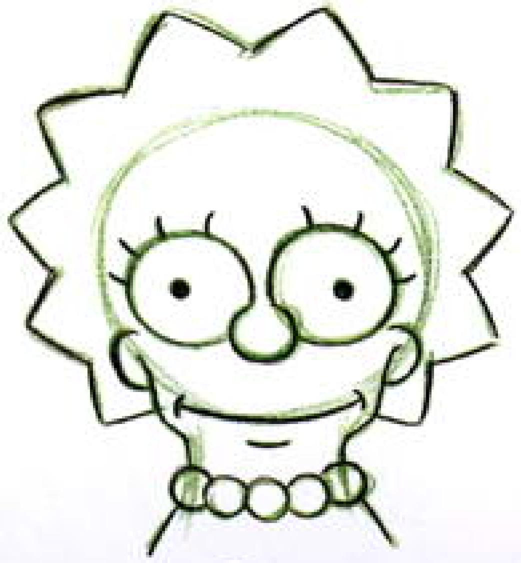
Nose points up in front of eye. Underside of upper lip is visible. Ear is lower.



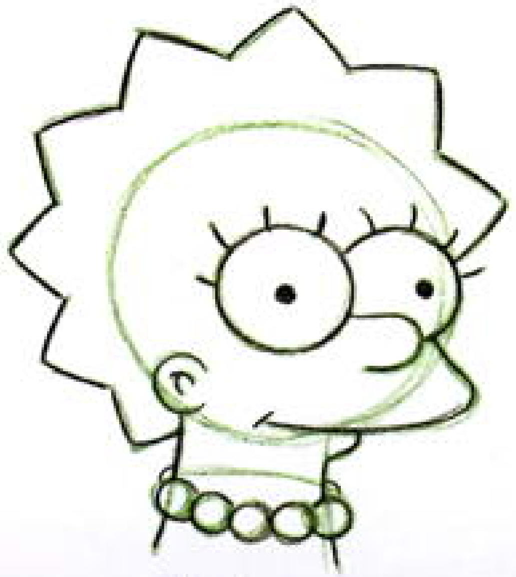
Extreme worm's-eye view

Space between eyes and top of head diminishes. Distance between mouth and nose is greater because we're seeing more of the underside of upper lip. Necklace curves up in front of neck.

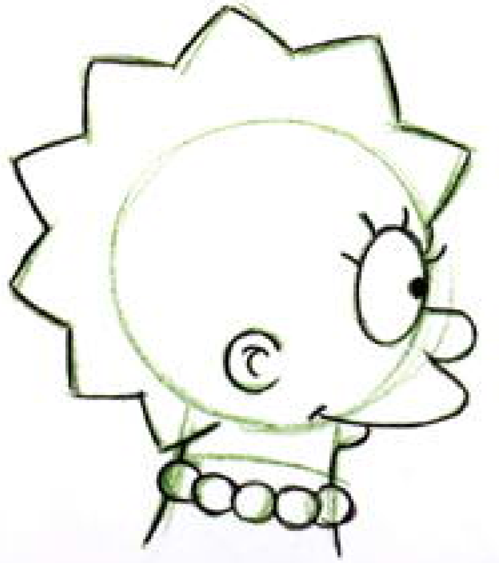




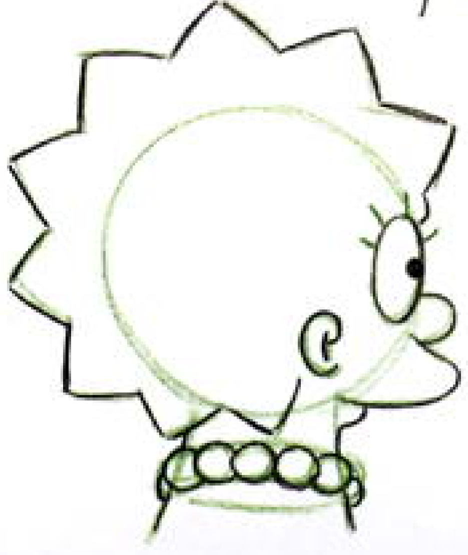
Front



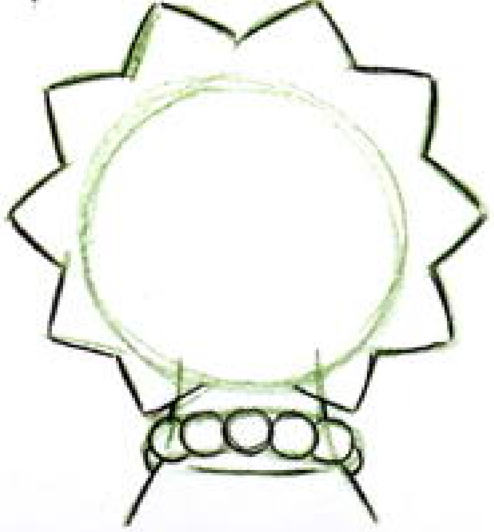
3/4 Front



Profile



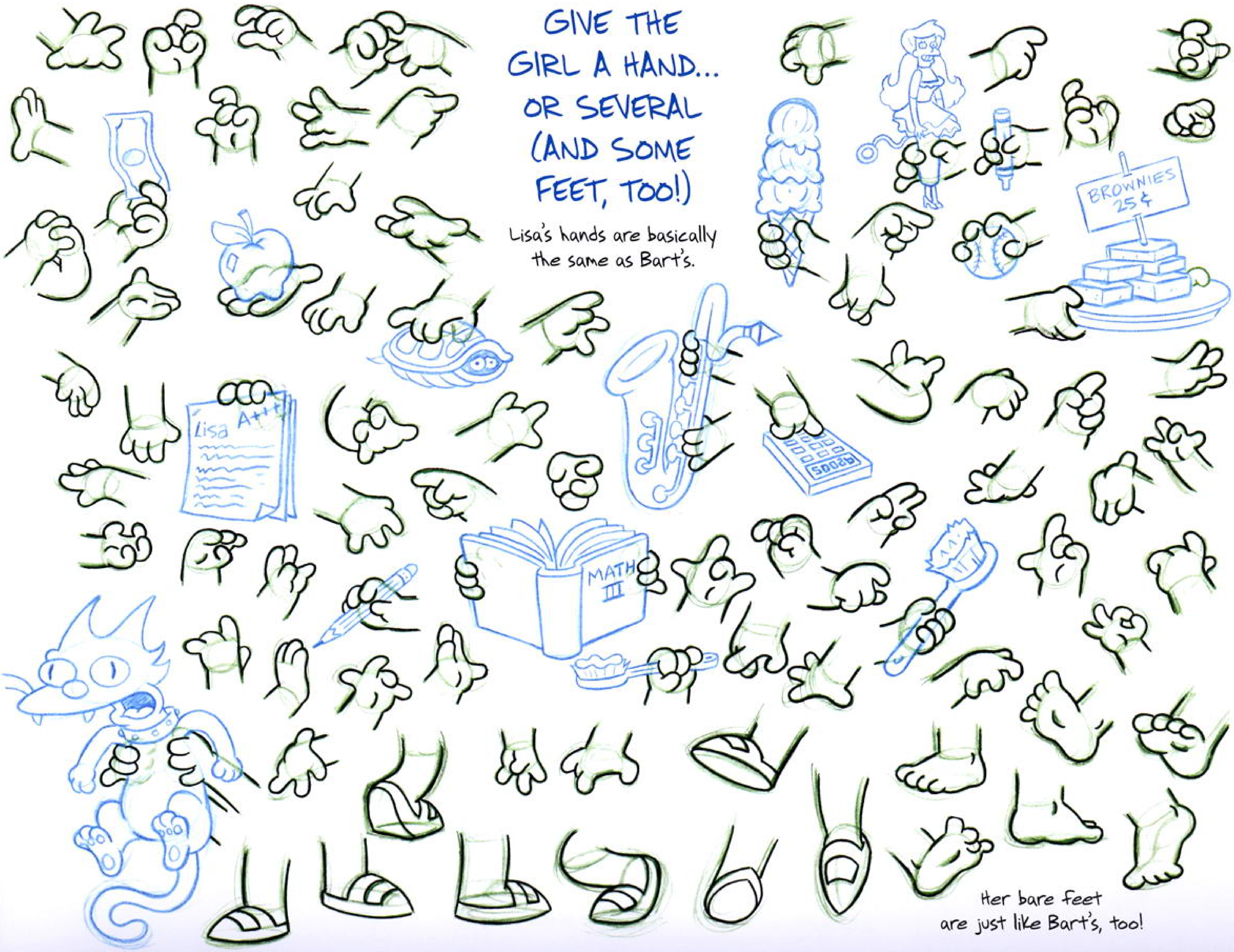
3/4 Rear



Rear

GIVE THE GIRL A HAND... OR SEVERAL (AND SOME FEET, TOO!)

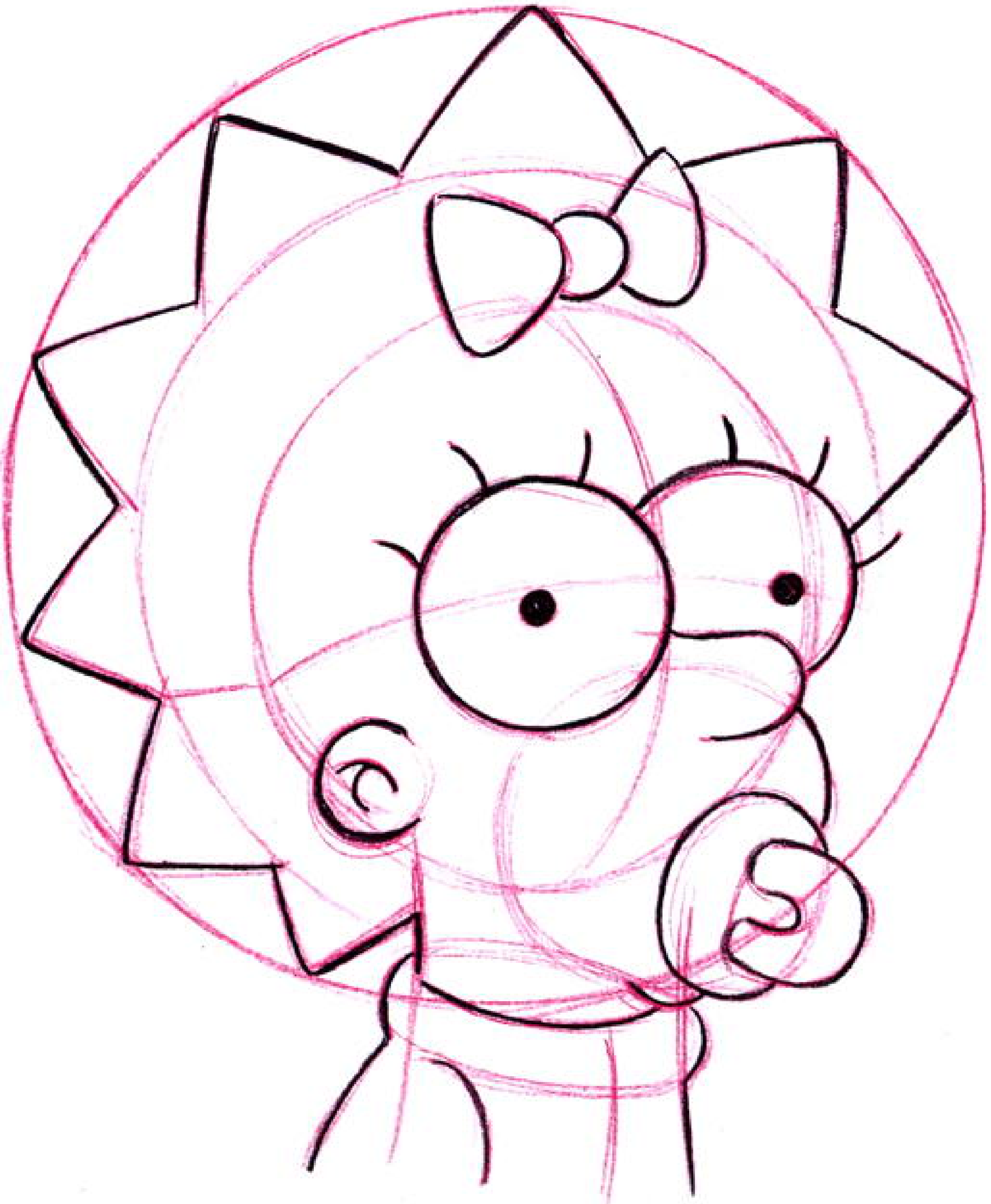
Lisa's hands are basically the same as Bart's.


BROWNIES 25¢
Lisa A+++
MATH III

Her bare feet are just like Bart's, too!

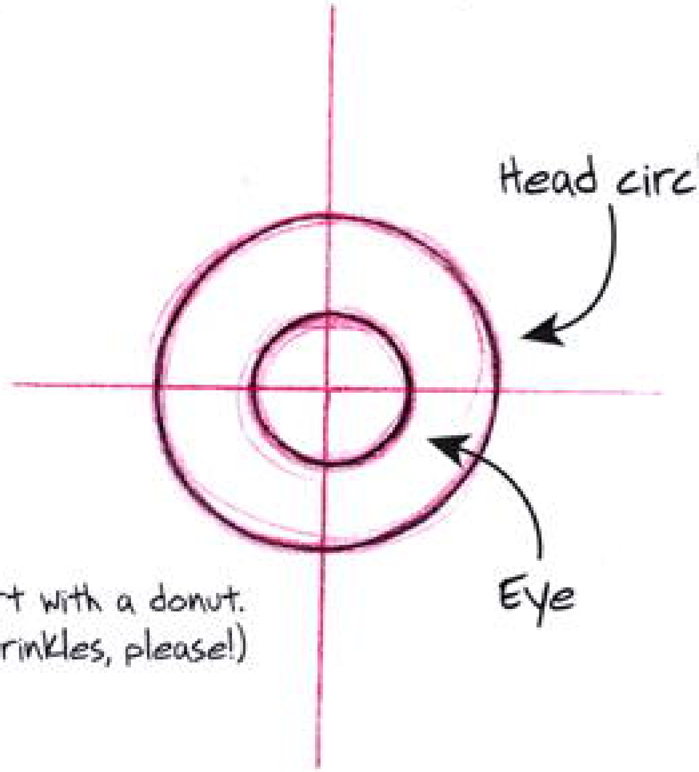
Now that you have Lisa down pat, it'll be a snap to draw

MAGGIE

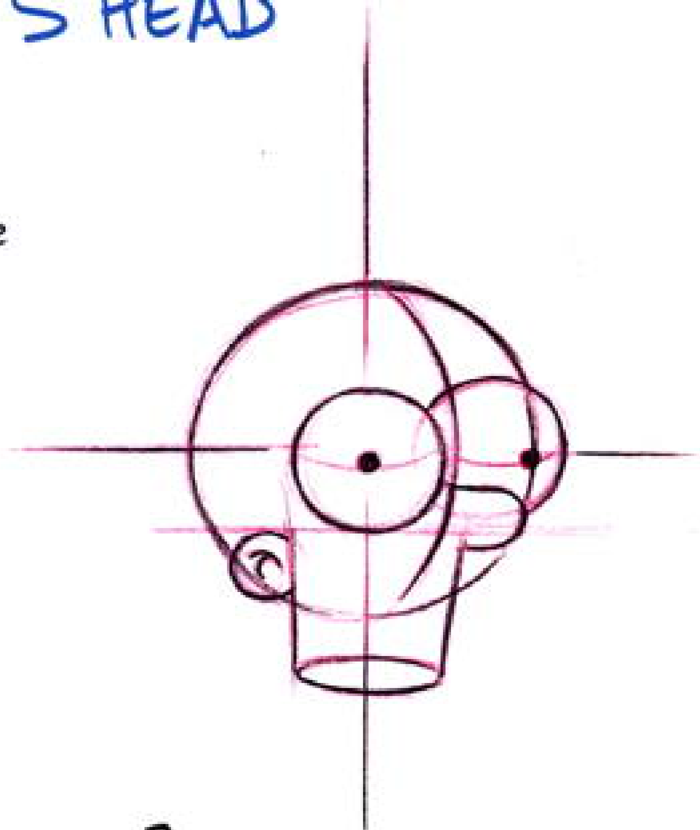


As you would expect by now, we'll start with

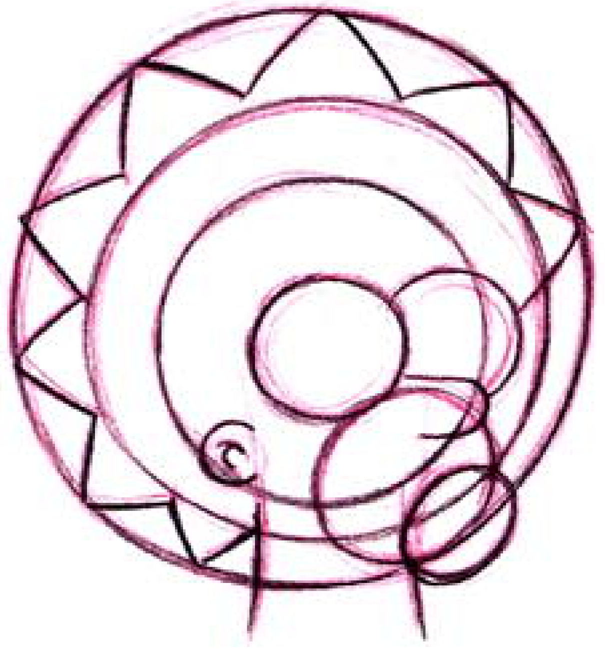
MAGGIE'S HEAD


Head circle
Eye

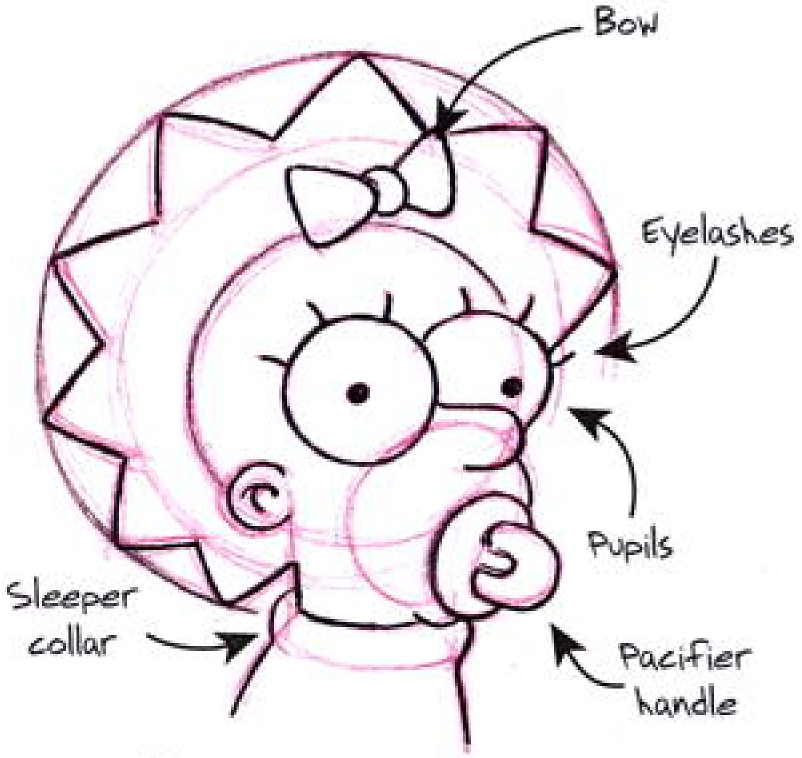
1. Start with a donut. (No sprinkles, please!)



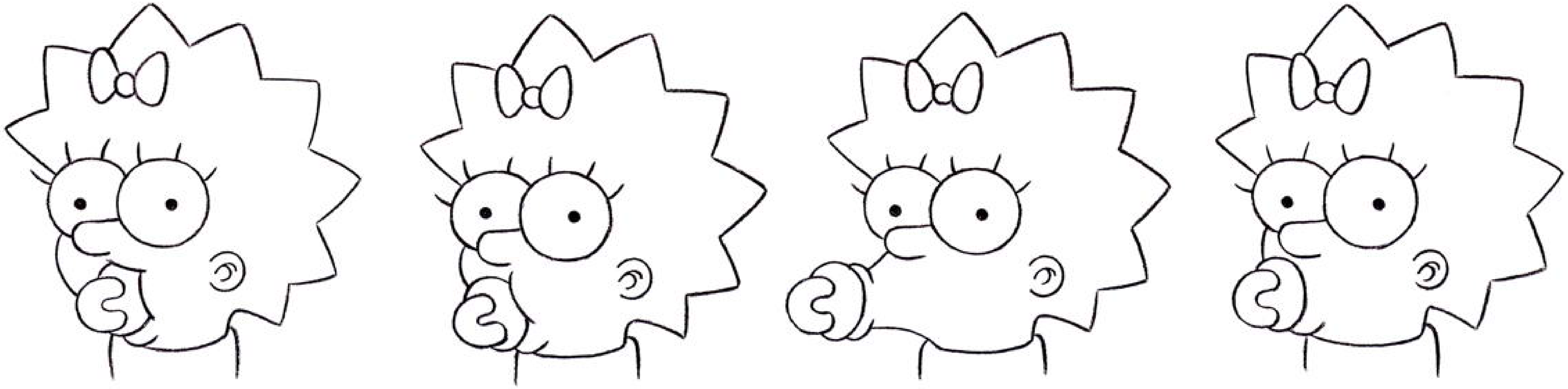
2. Add the ear and nose, then draw the other eye behind the forward eye and the nose. Add the cylindrical neck shape.



3. Block in her pacifier and add the hair circle. The hair circle is not concentric with the head and eye. Block in Maggie's hair. You can also draw an inside circle to define how deep each hair point should go. Maggie has 8 points of hair, but they are not in the same arrangement as Lisa's. See if you can spot the difference!

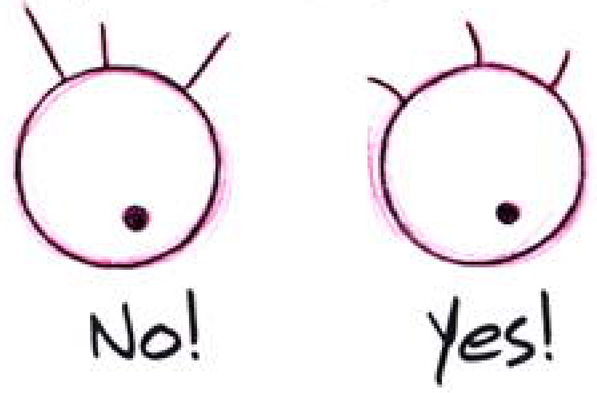

Bow
Eyelashes
Pupils
Sleeper collar
Pacifier handle

4. Add details and tighten.

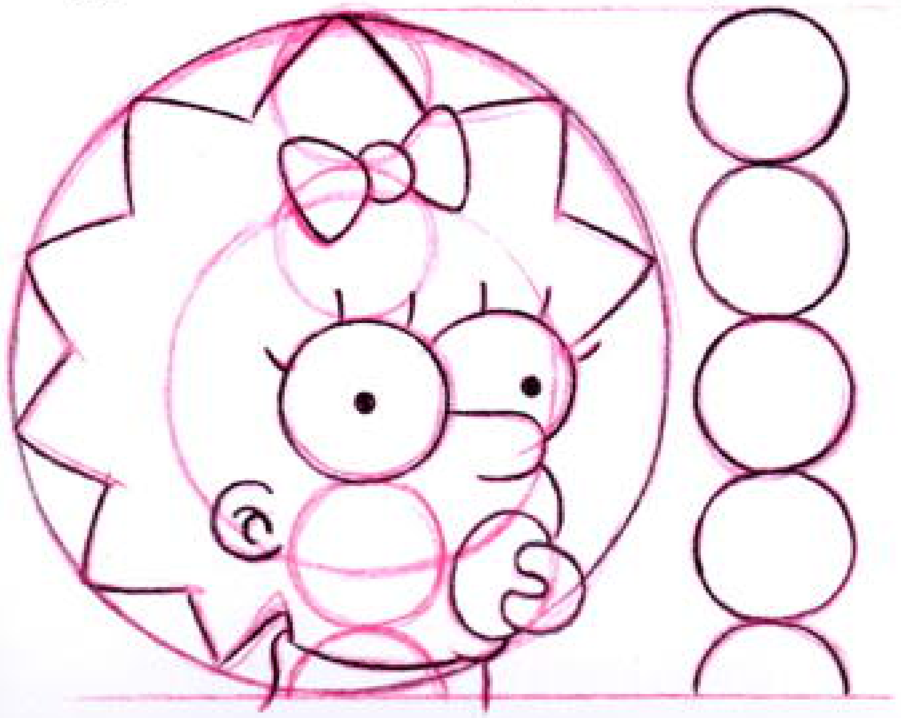


MAGGIE'S PACIFIER SUCKING CYCLE

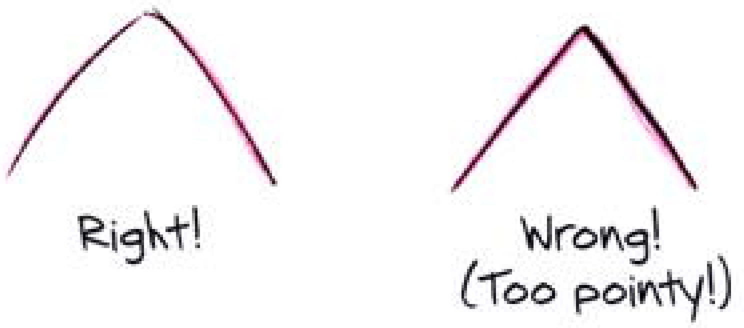
Maggie's eyelashes are like Lisa's, except that she only has three of them! They are of equal length and are equally spaced.

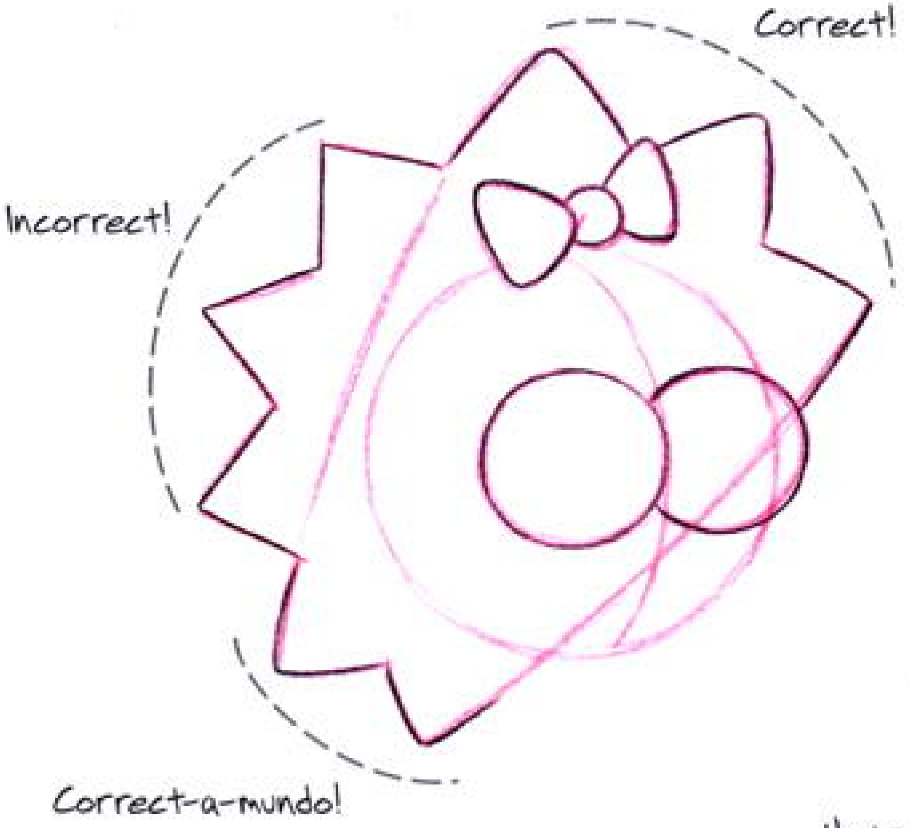


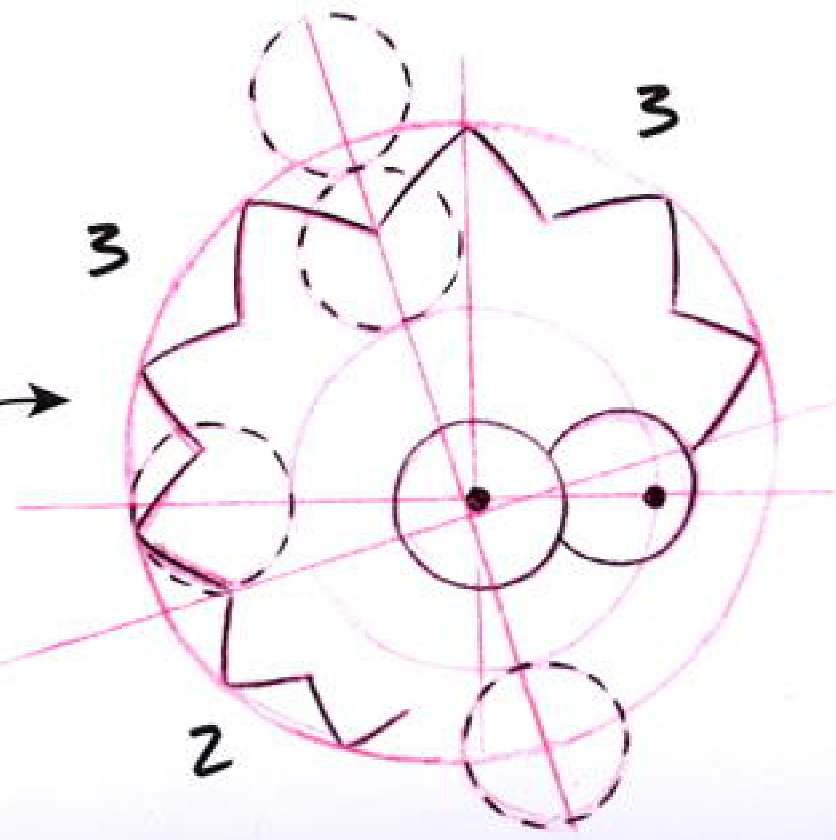
Maggie's head is 4 1/2 eyeballs high.



The points of Maggie's hair are soft, arching triangles with lightly rounded tips.


Right!
Wrong!
(Too pointy!)


Correct!
Incorrect!
Correct-a-mundo!

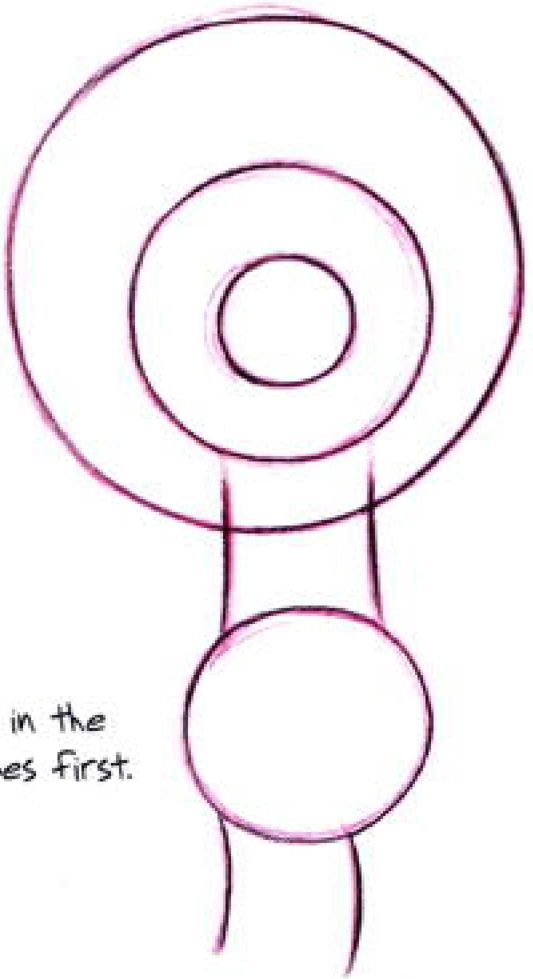


Hair points are arranged in a 3-3-2 setup on a tilted axis.

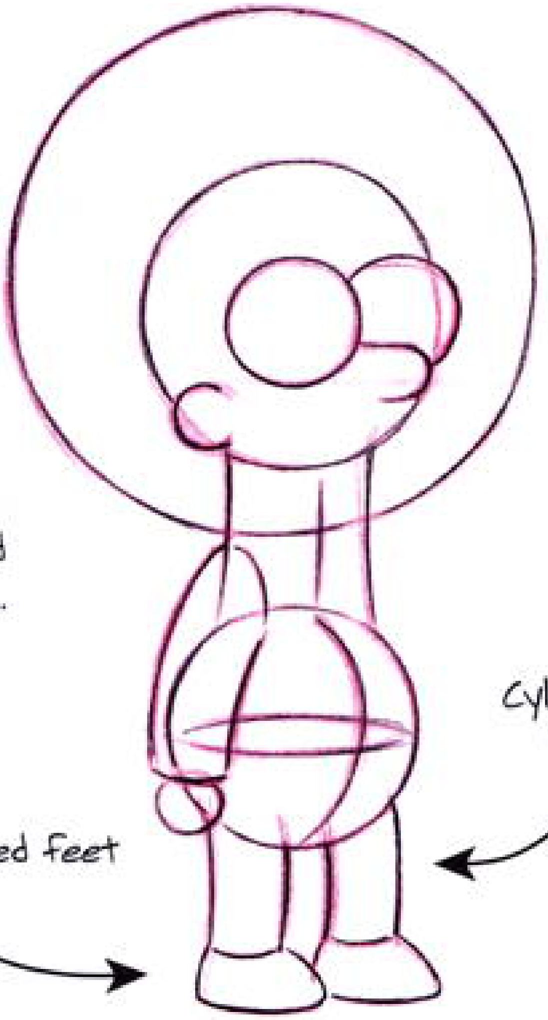
If you think you can get away with just drawing a formless sleeper under Maggie's head, think again!

There's a tiny baby figure under that thing. So let's learn how to draw...

MAGGIE'S BODY



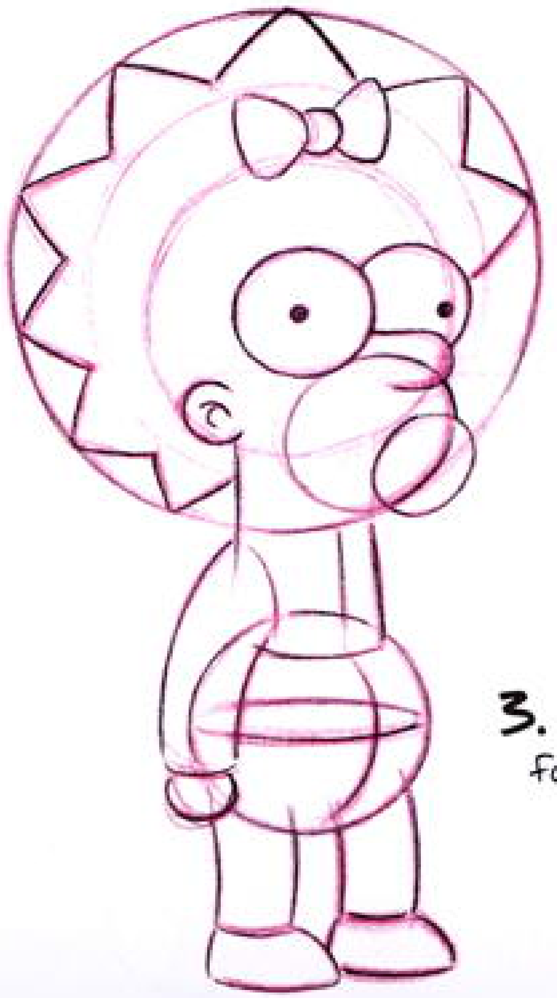
1. Block in the basic shapes first.



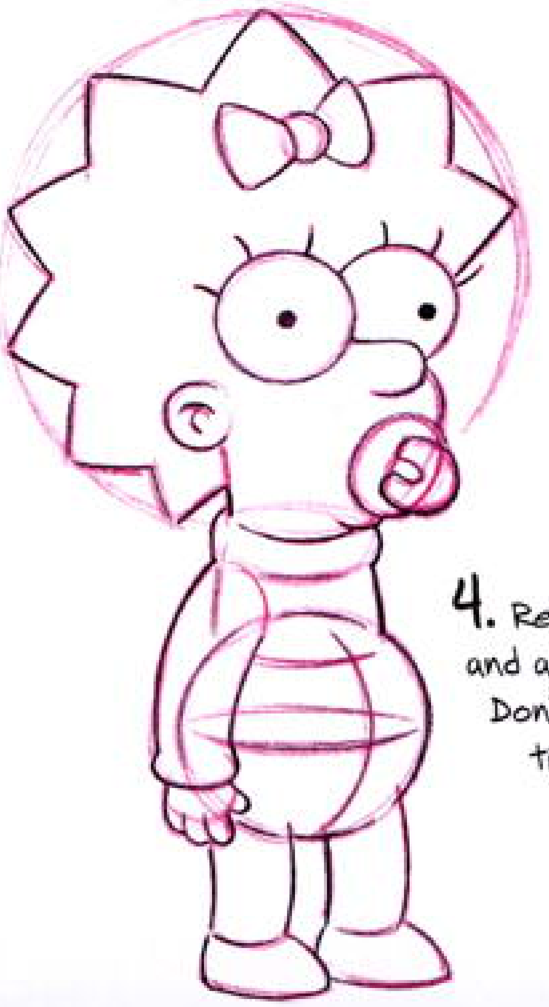
2. Add head details as previously directed and block in her arm.

Cylindrical legs

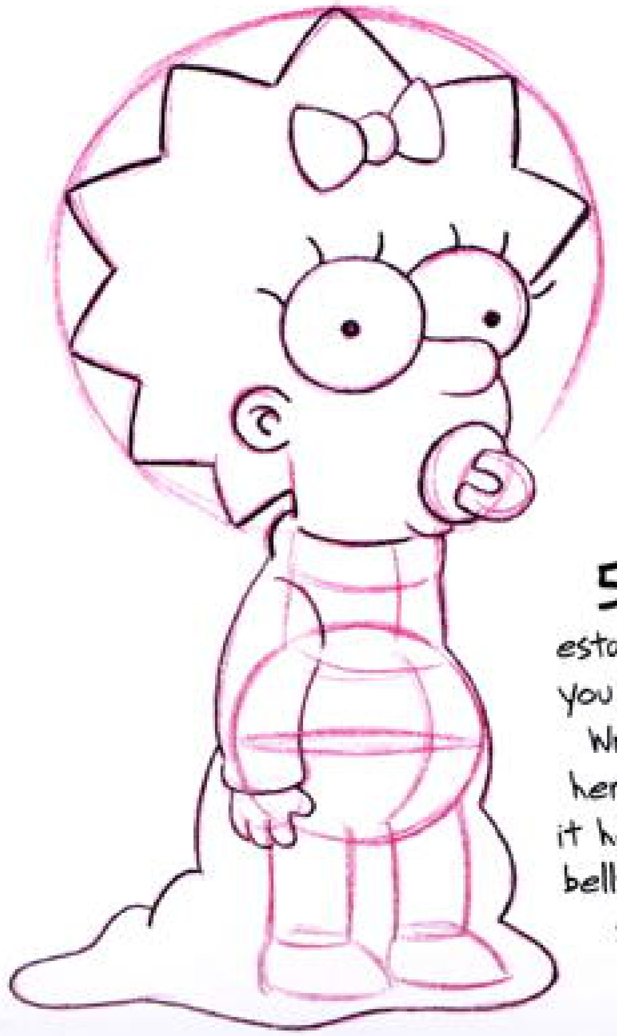
Steam iron-shaped feet



3. Continue to add facial elements.

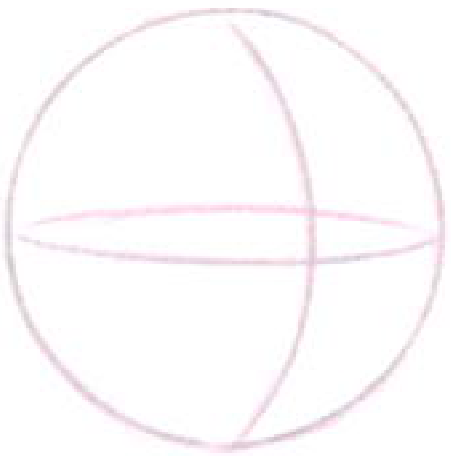


4. Refine the shapes and add final details. Don't forget the tiny fingers!

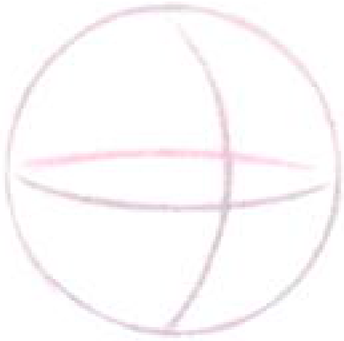


5. Now that you've established Maggie's body, you can add her sleeper. Wrap it snugly around her upper body and let it hang loosely from her belly. Knee and foot are slightly suggested.

Maggie's belly ball is 3/4 the size of her head ball.

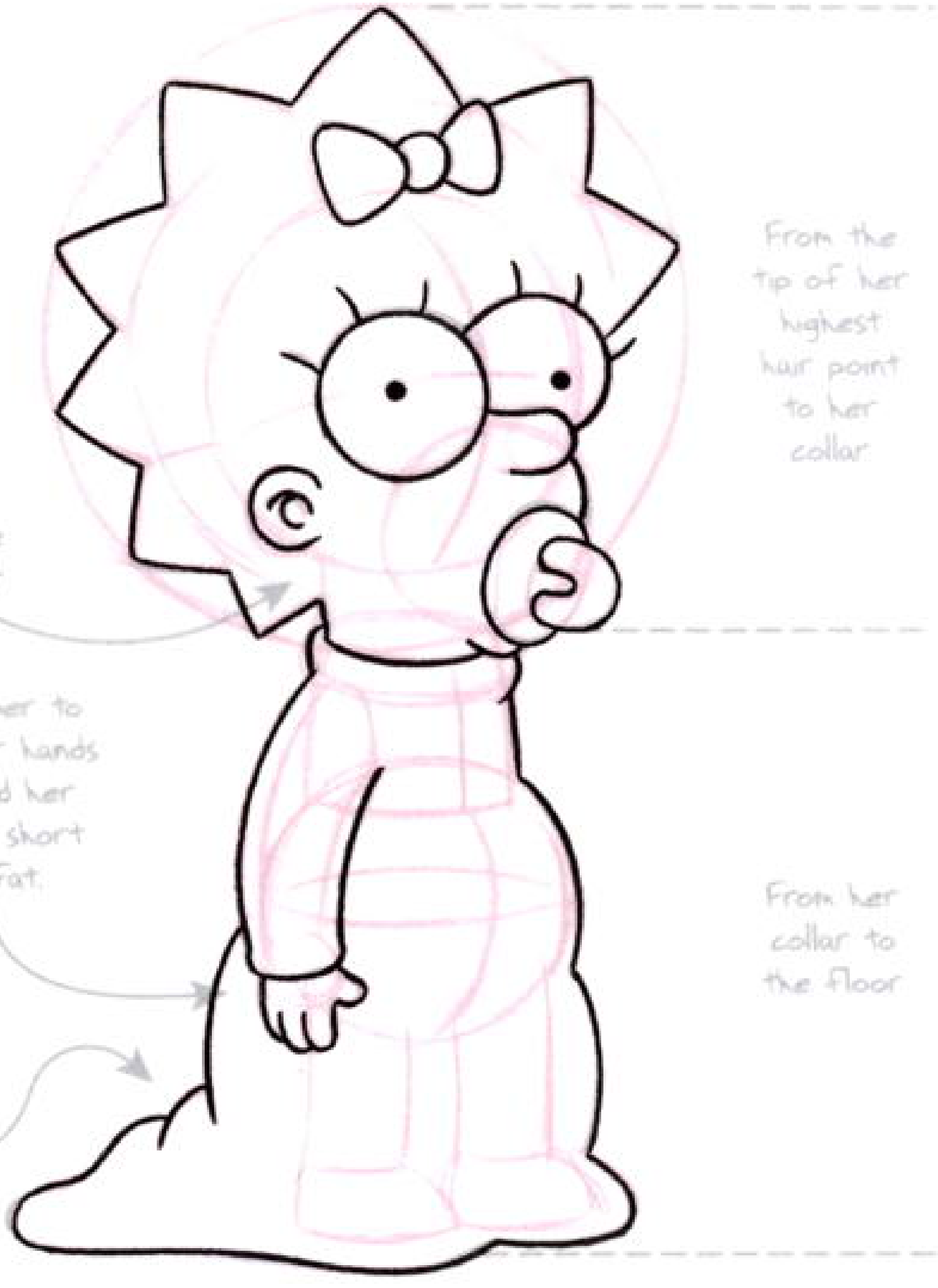


Head ball



Belly ball

Maggie is only two heads tall.



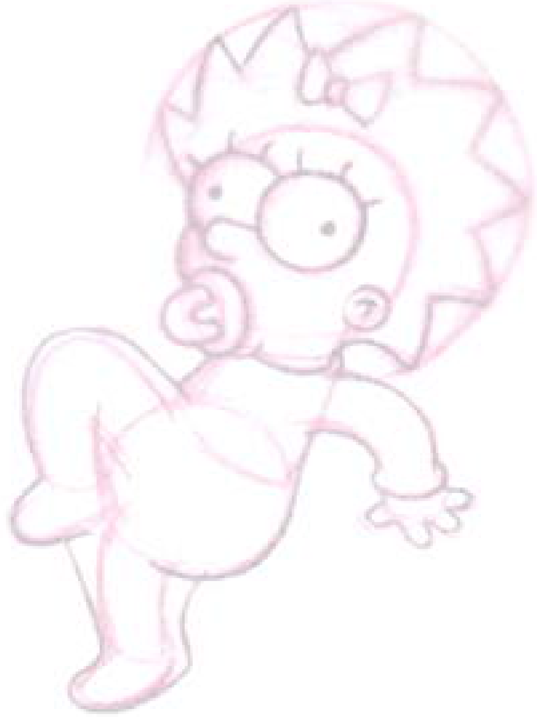
Unlike Lisa, Maggie's neck line does not connect with her ear.

Remember to keep her hands tiny and her fingers short and fat.

Use smooth, rounded lines for the fabric of her sleeper. Fabric should have a weight and thickness like real baby clothes.

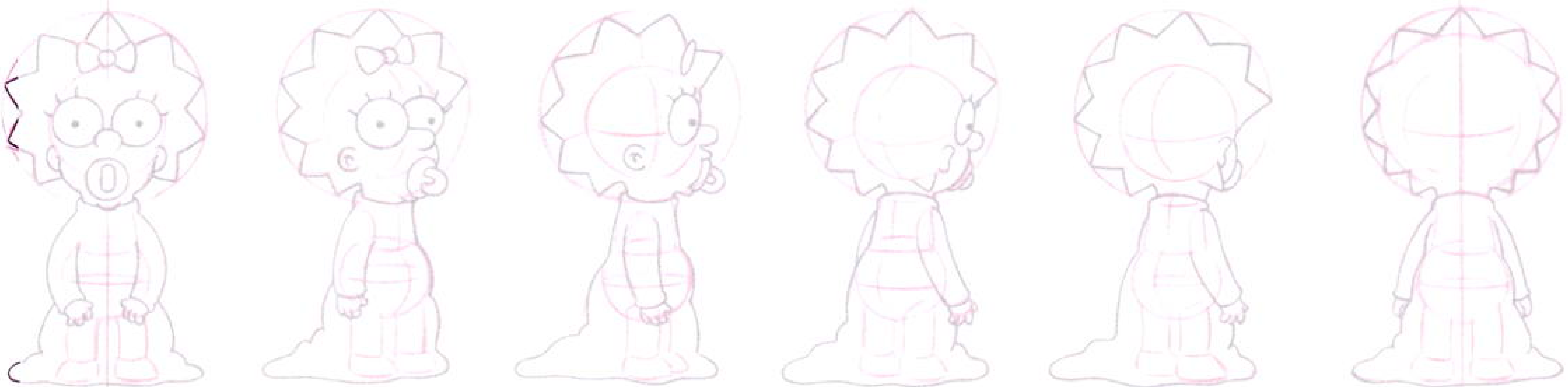
From the tip of her highest hair point to her collar

From her collar to the floor



Maggie's body normally stays hidden inside her sleeper. Body shapes are revealed when necessary to describe her form.

The shapes that make up Maggie's body remain the same, no matter what view she is seen from.



Front

3/4 Front

Profile

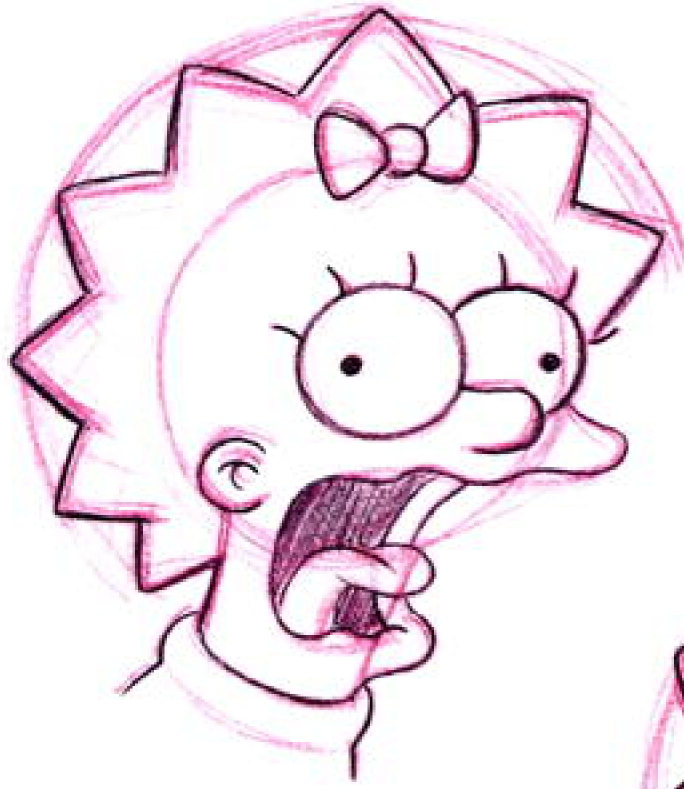
3/4 Rear

7/8 Rear

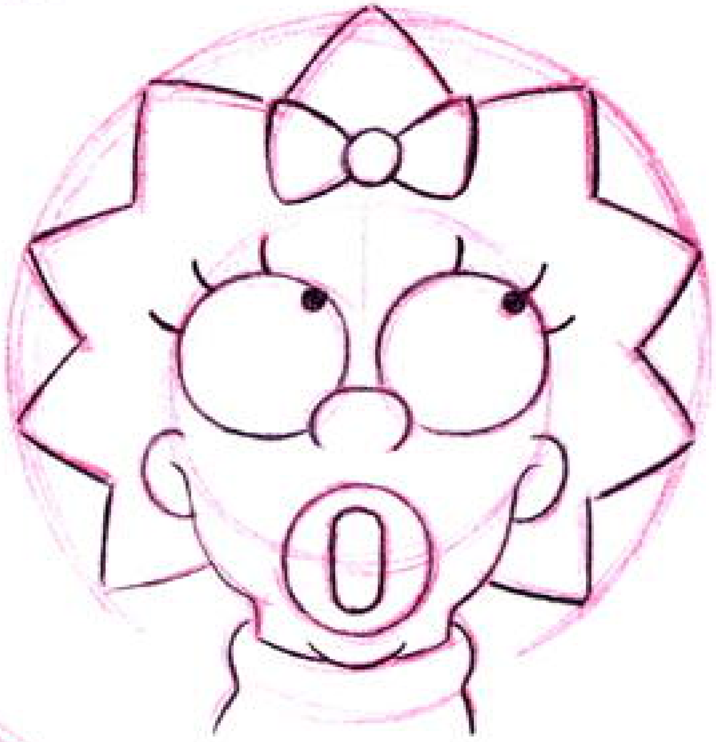
Rear

Think a baby can't communicate as well as her parents
or older siblings? Well, think again! Here are

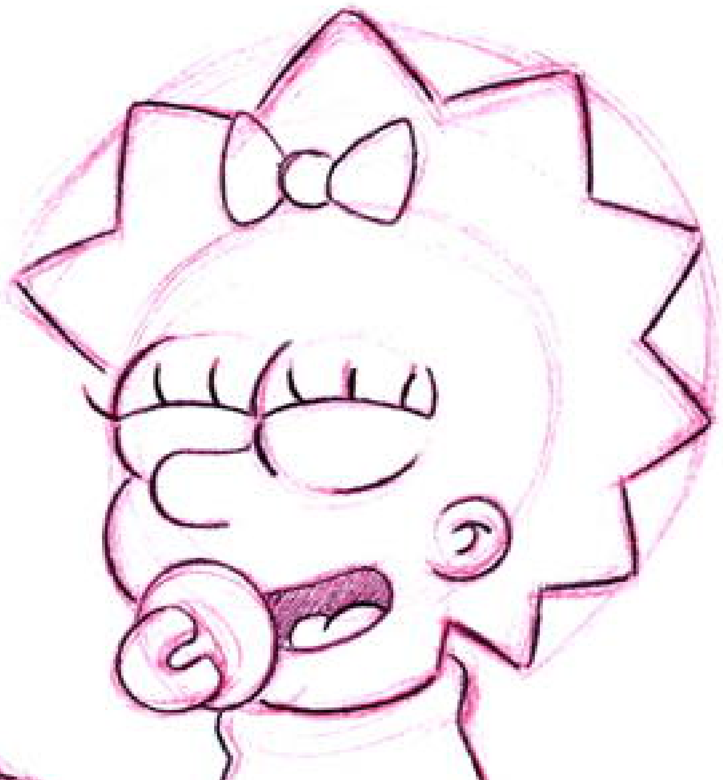
THE MANY MOODS OF MAGGIE



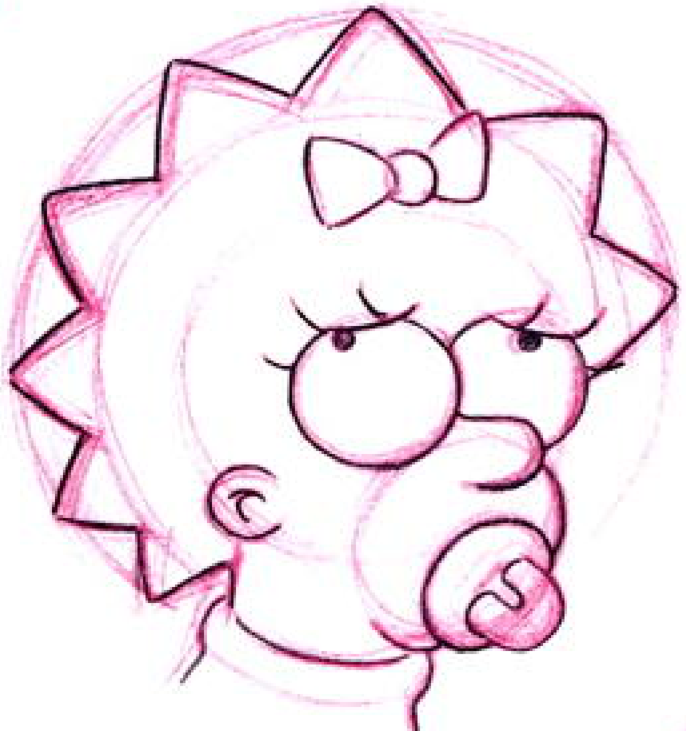
FRIGHTENED



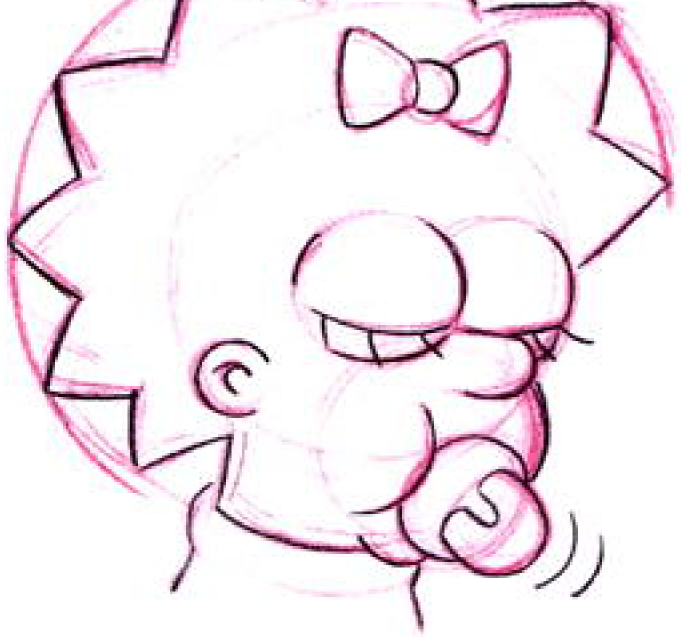
GUILTY



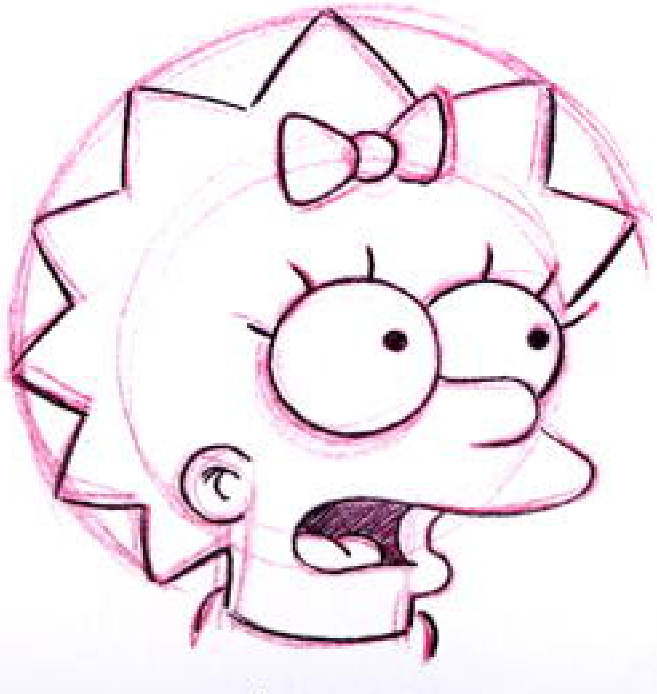
GIGGLY



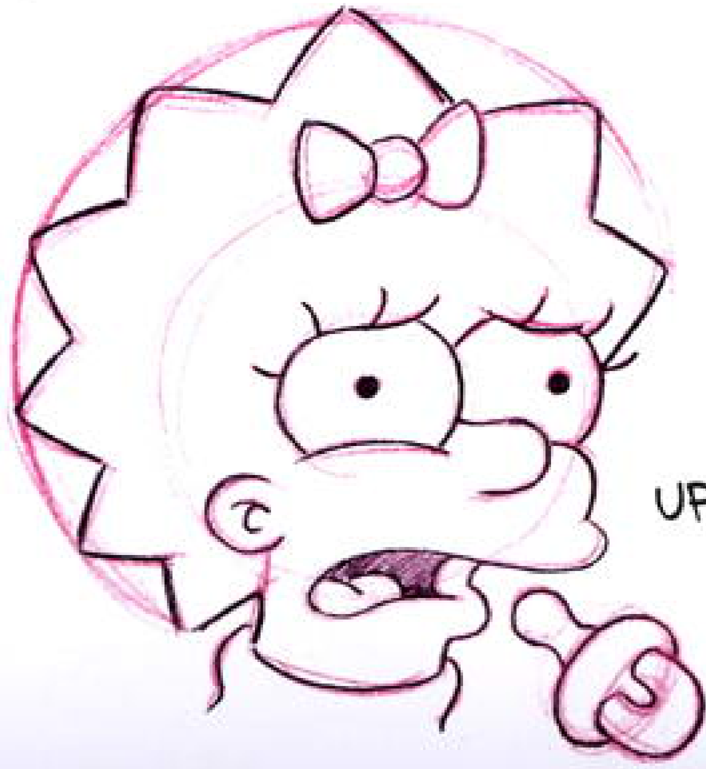
DOUBTFUL



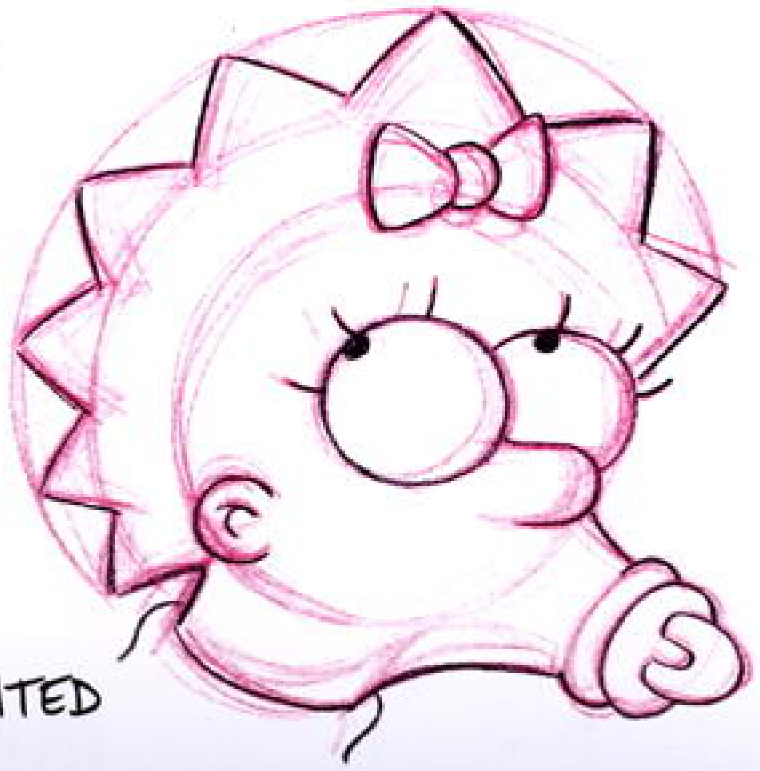
CONTENTED



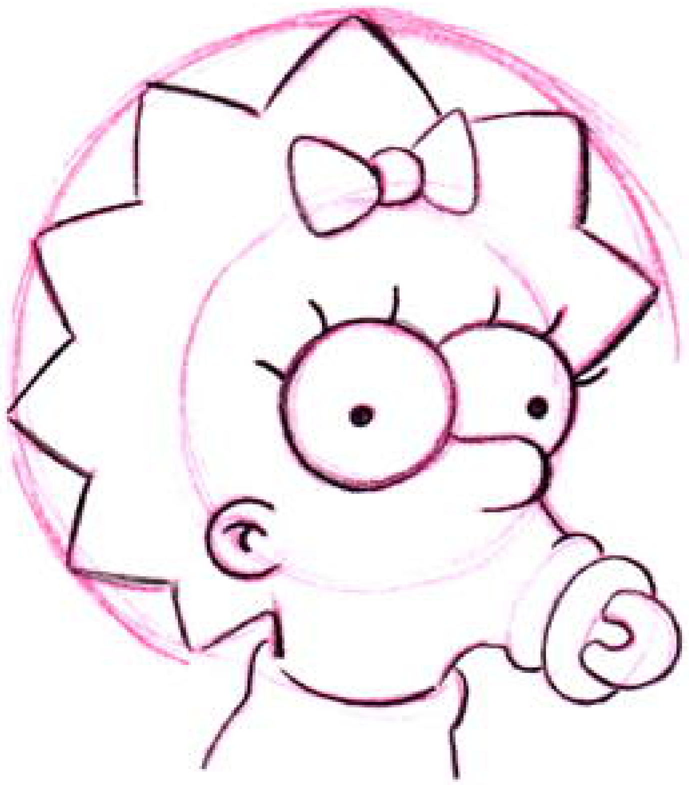
STARTLED



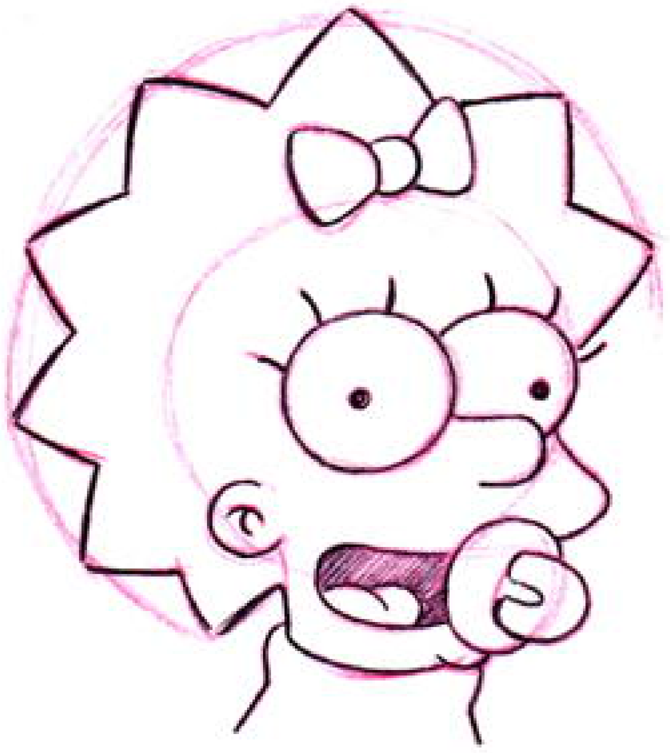
UPSET



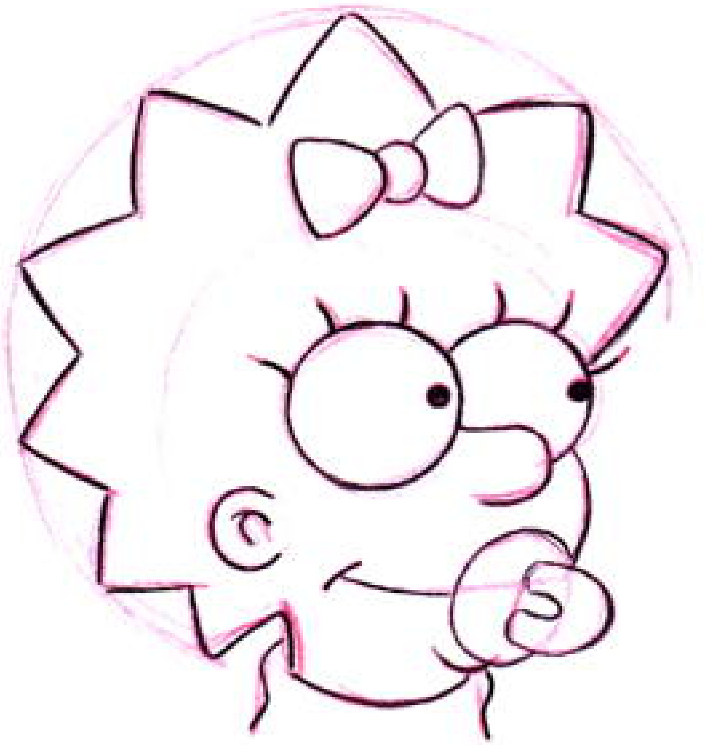
EXCITED



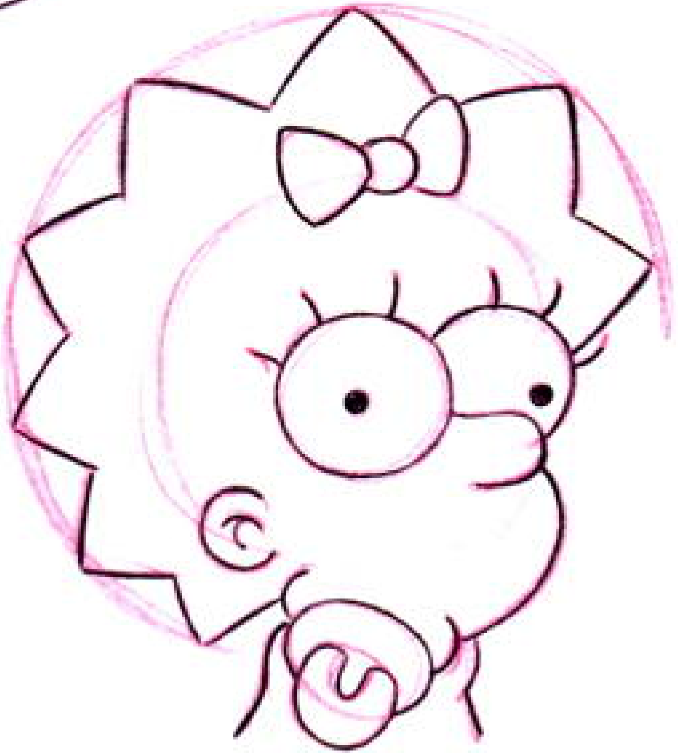
ATTENTIVE



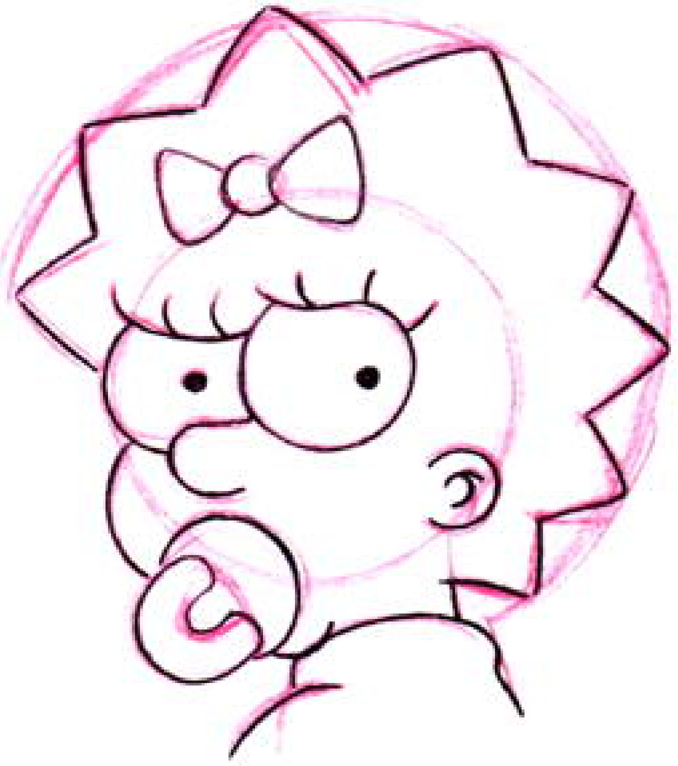
HAPPY



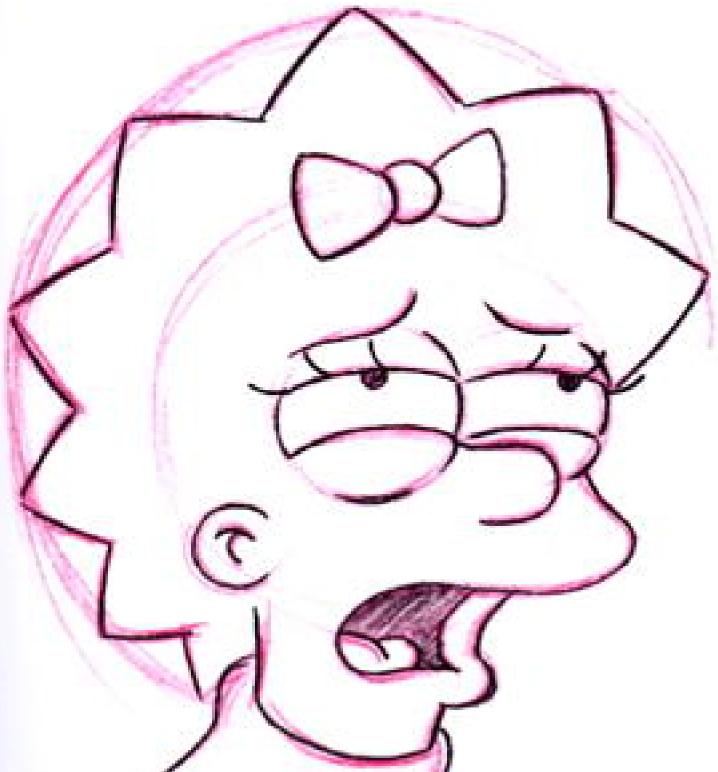
PLEASED



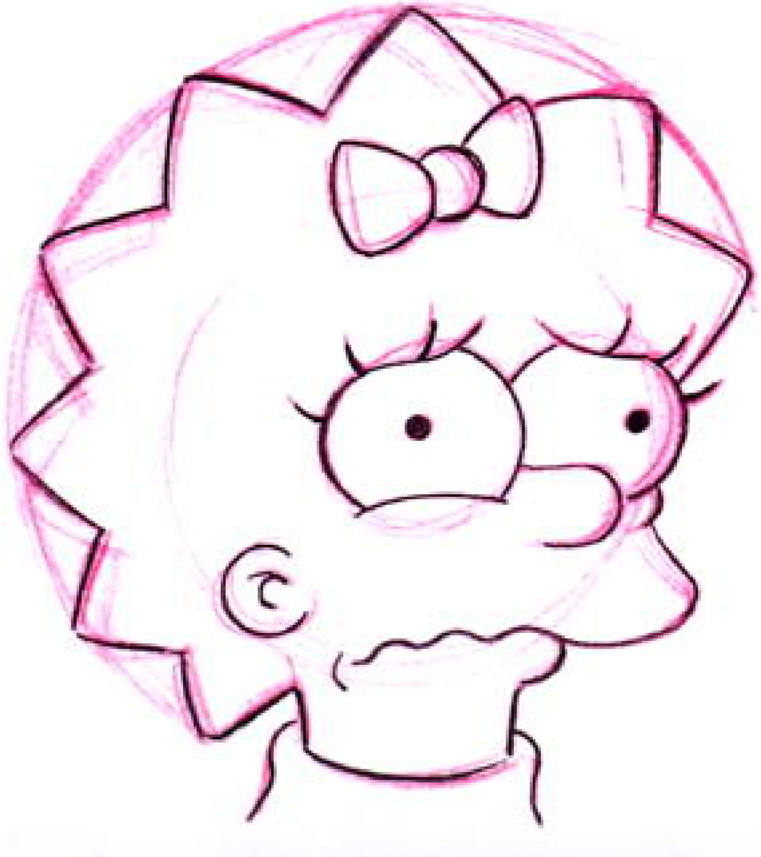
CURIOUS



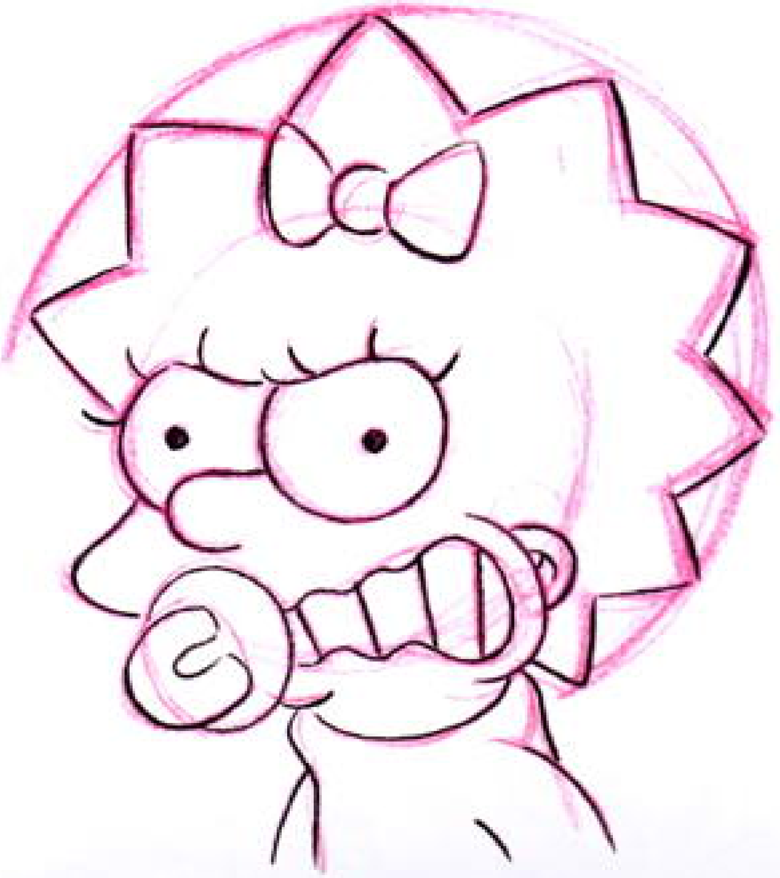
ANGRY



WEARY



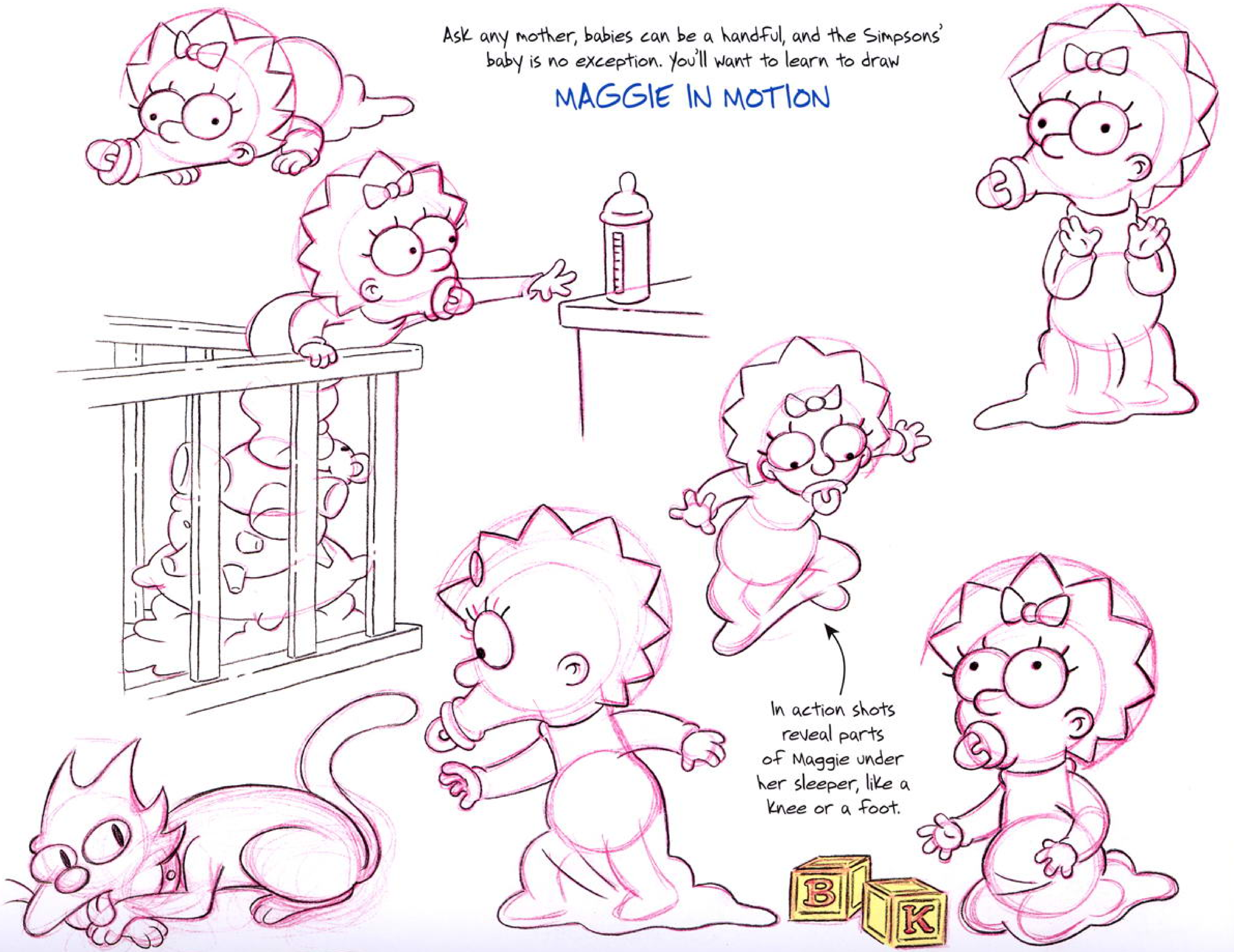
DISTRAUGHT



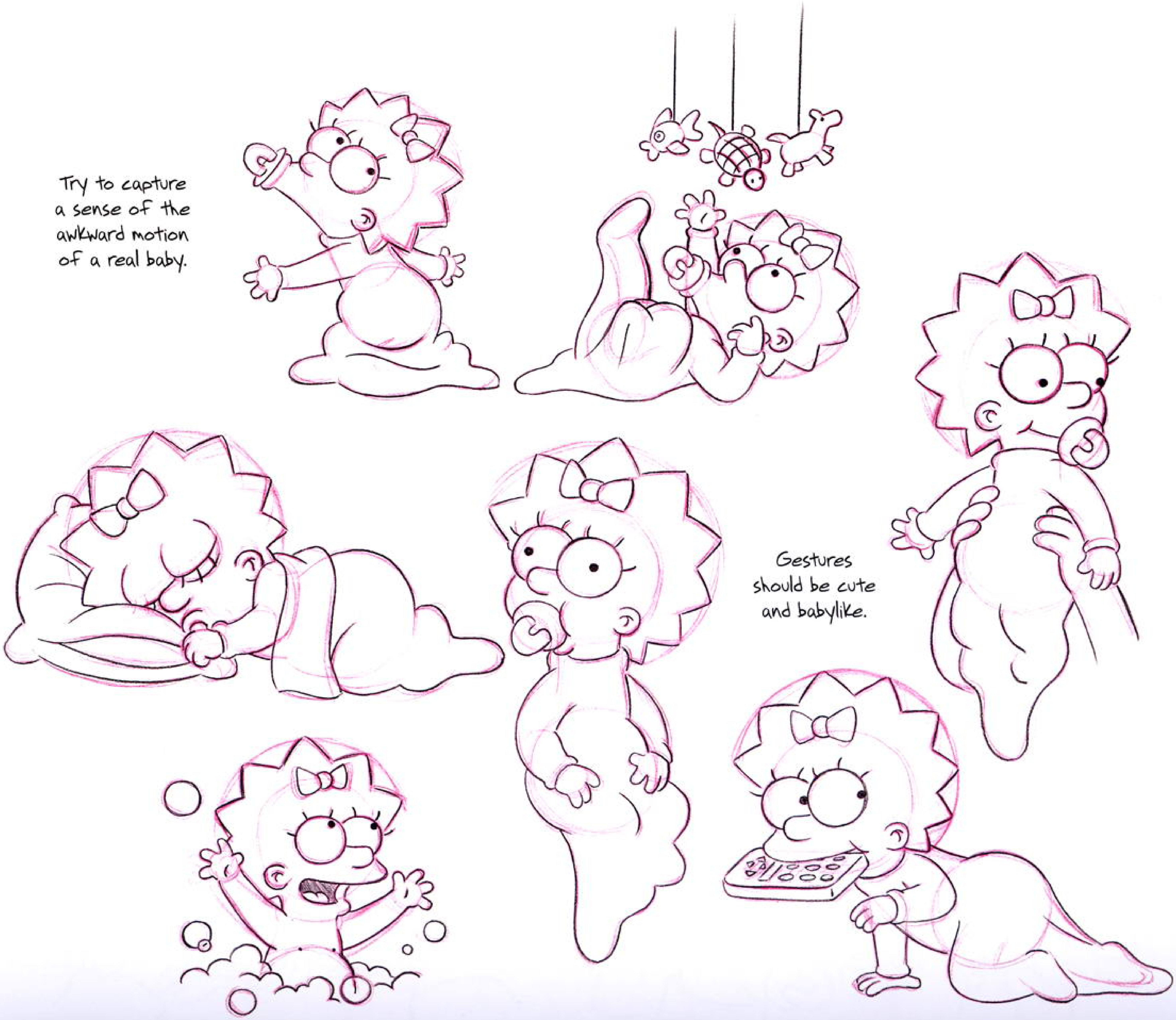
ENRAGED

Ask any mother, babies can be a handful, and the Simpsons' baby is no exception. You'll want to learn to draw

MAGGIE IN MOTION

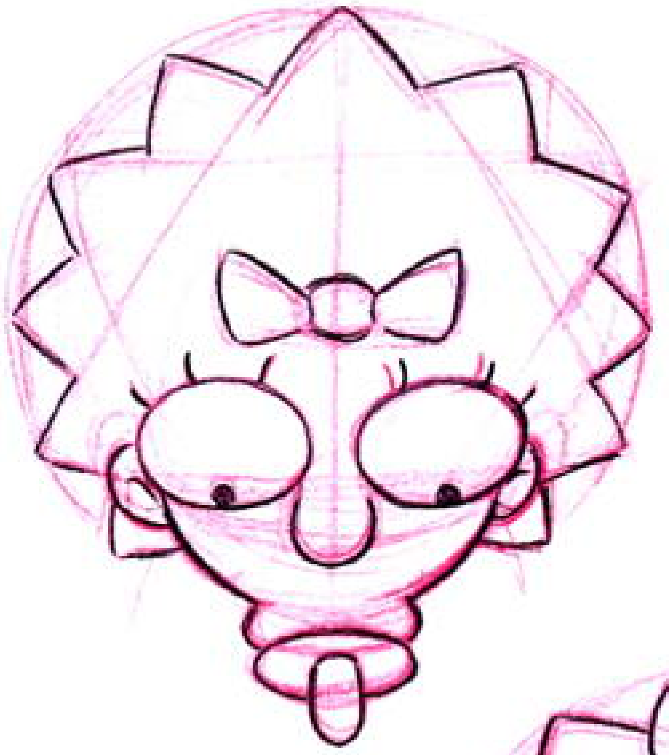


In action shots reveal parts of Maggie under her sleeper, like a knee or a foot.



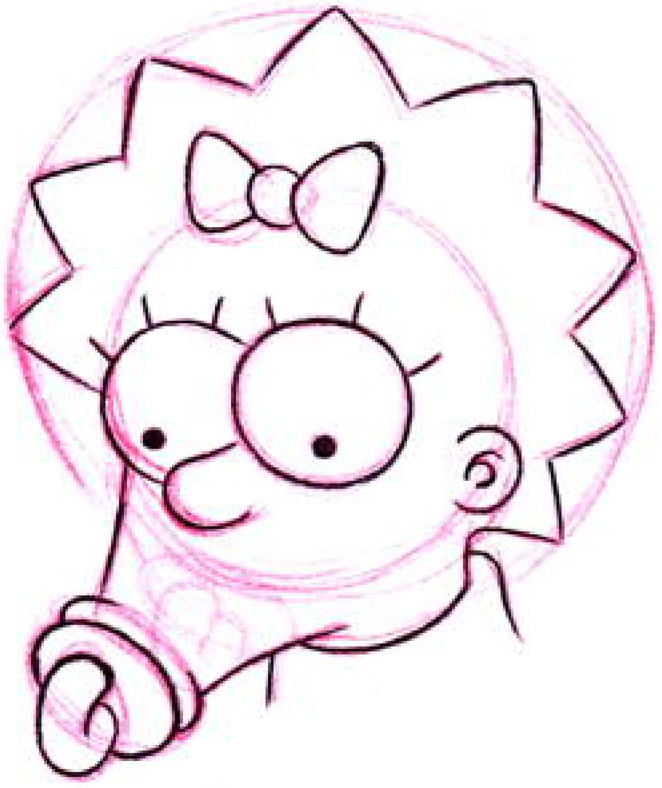
Try to capture
a sense of the
awkward motion
of a real baby.

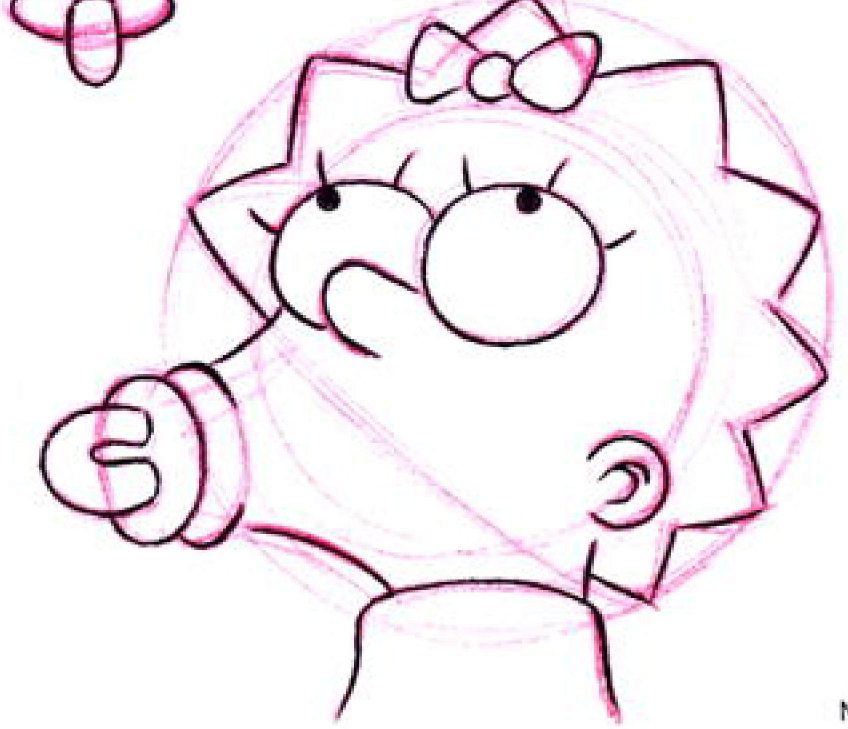
Gestures
should be cute
and babylike.



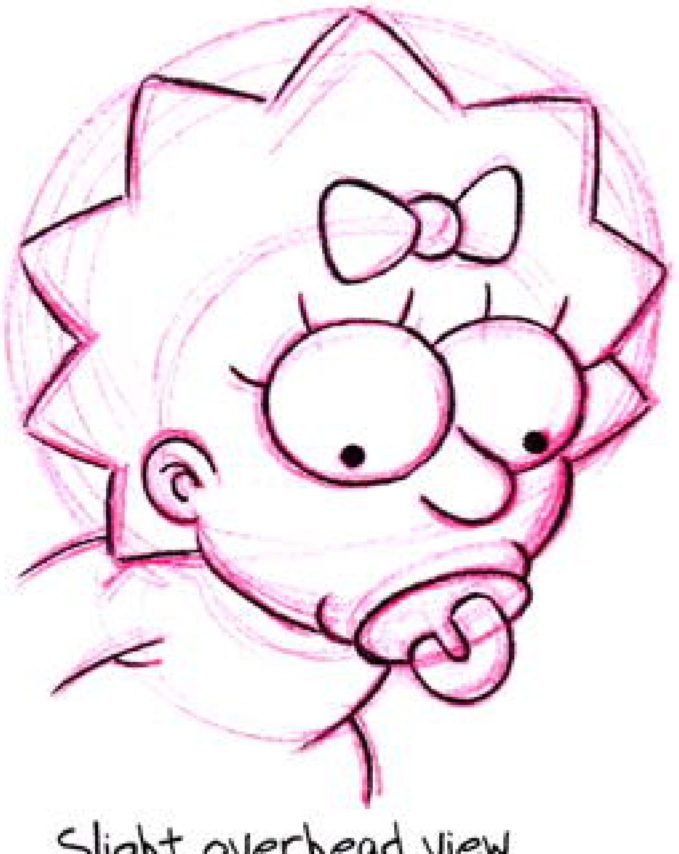
POINT OF VIEW

As with Lisa, note how different perspectives affect how we see the elements of Maggie's head.

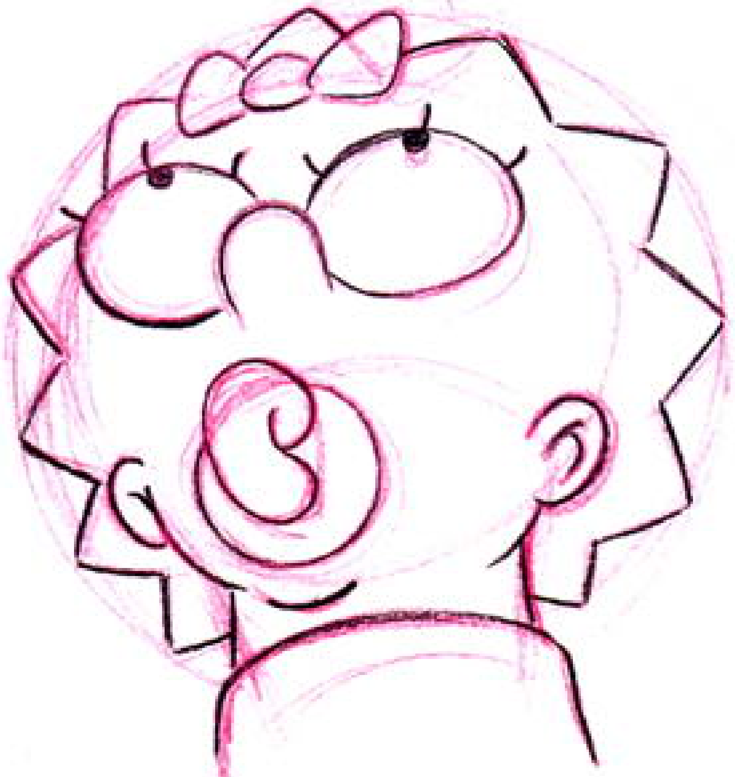




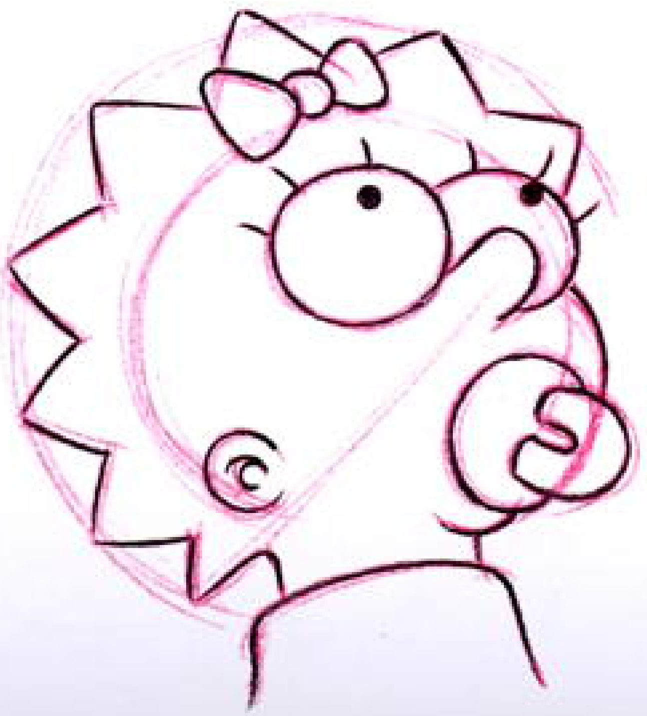
Slight worm's-eye view
Nose points up in front of eye.
Bow is higher on head.

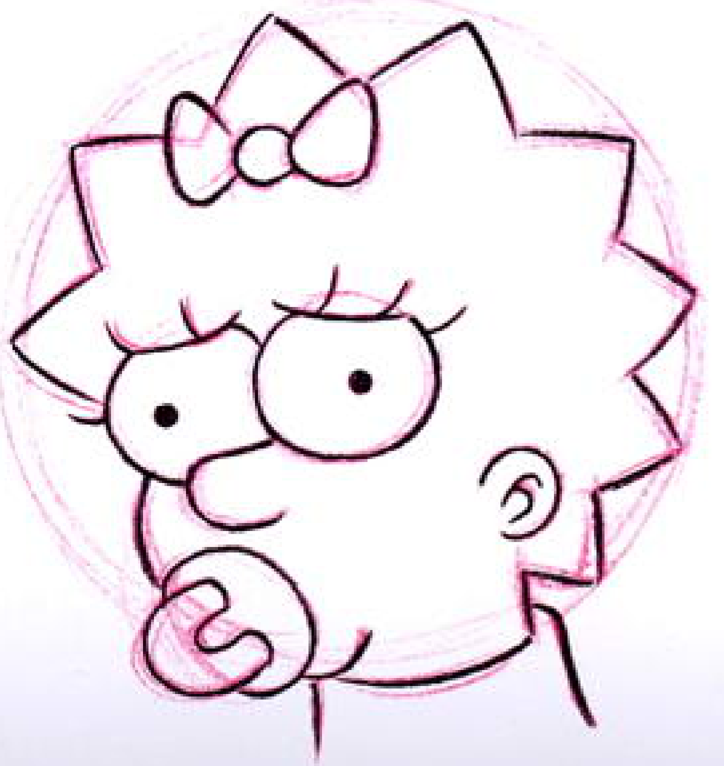


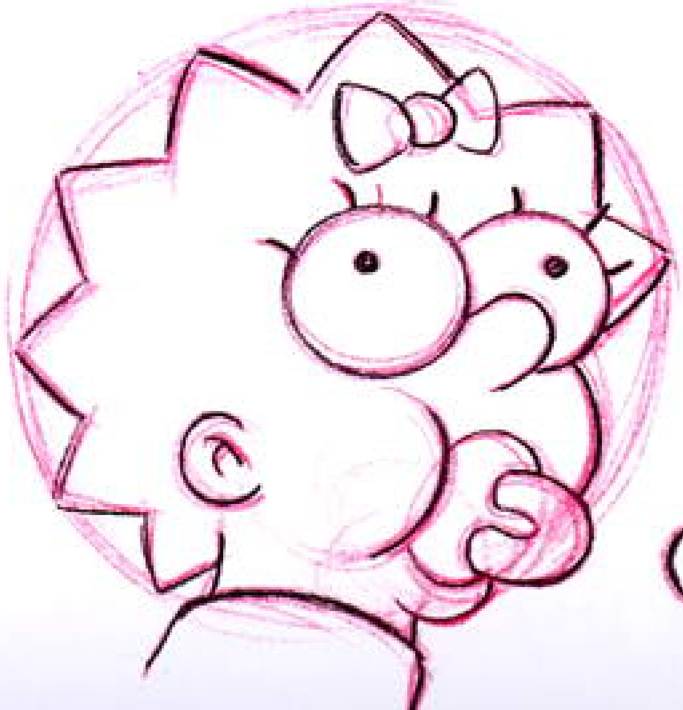
Slight overhead view
At this angle there is more space between Maggie's eyes and the top of her head. Bow does not break hairline as usual. Nose dips down toward pacifier. Ear is higher.

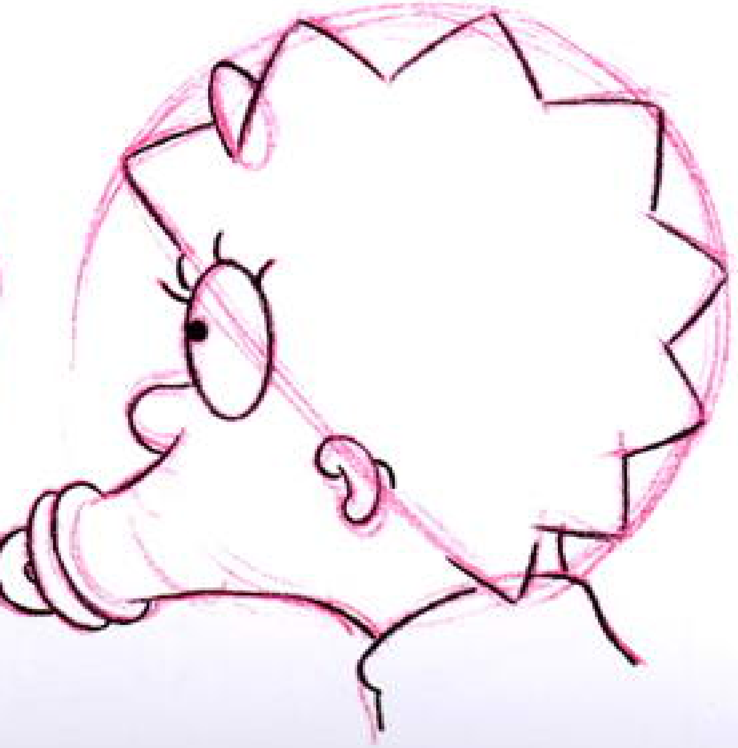


Extreme worm's-eye view
Space between eyes and top of head diminishes.
Distance between pacifier and nose is greater.
Collar curves up in front of neck.



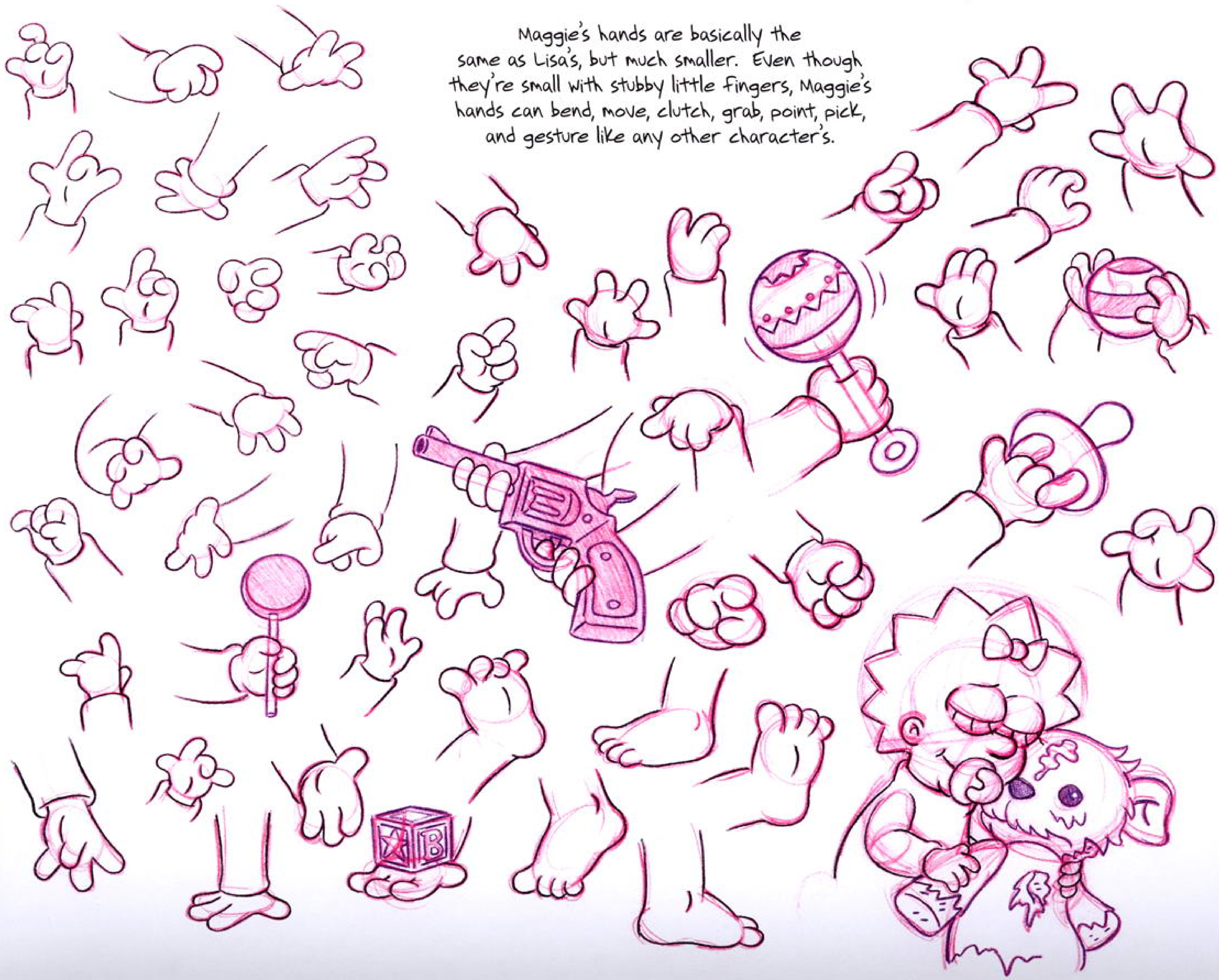






HANDS (AND FEET) ACROSS THE NURSERY

Maggie's hands are basically the same as Lisa's, but much smaller. Even though they're small with stubby little fingers, Maggie's hands can bend, move, clutch, grab, point, pick, and gesture like any other character's.

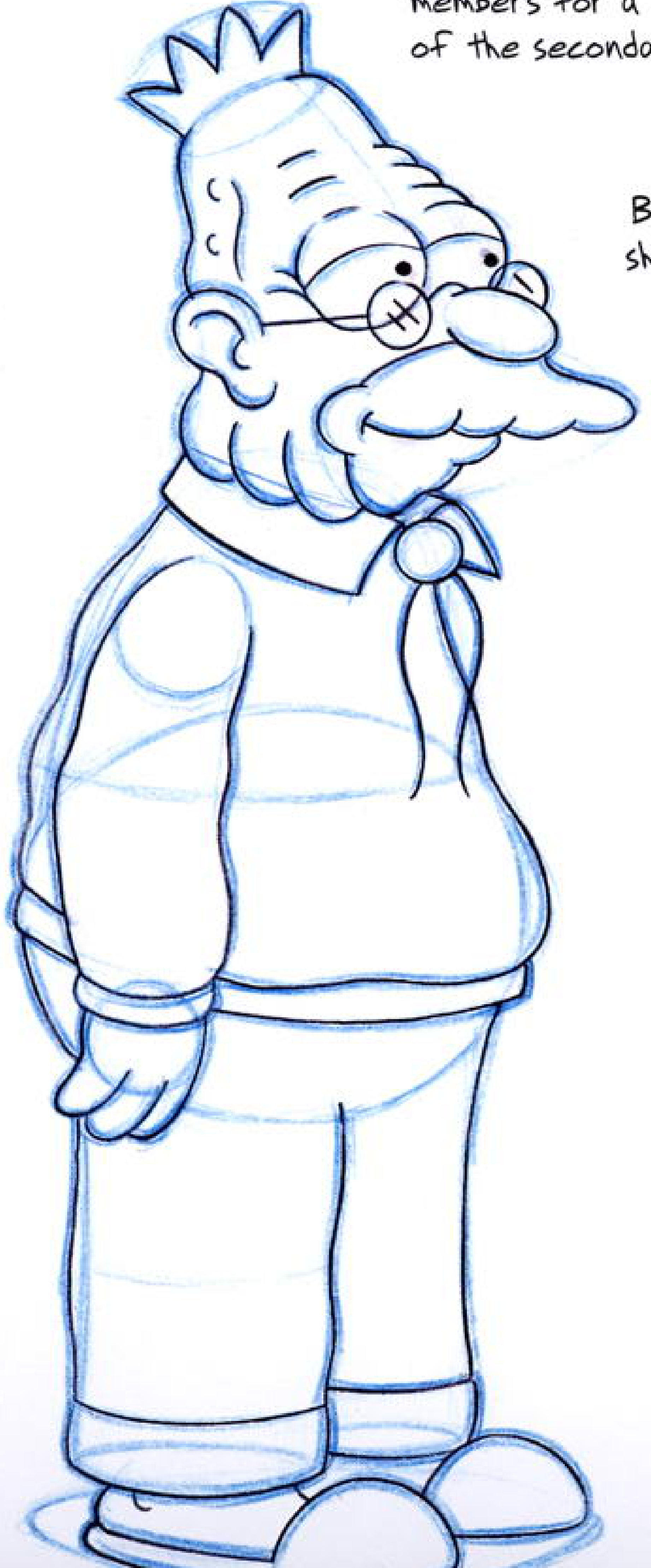


THE SUPPORTING CAST

Let's leave the primary Simpson family members for a while and explore some of the secondary characters, starting with

GRAMPA

By now you should be pretty familiar with the method of building a character from familiar shapes, so we'll dispense with the usual construction notes and just focus on specific details that make the residents of Springfield unique!



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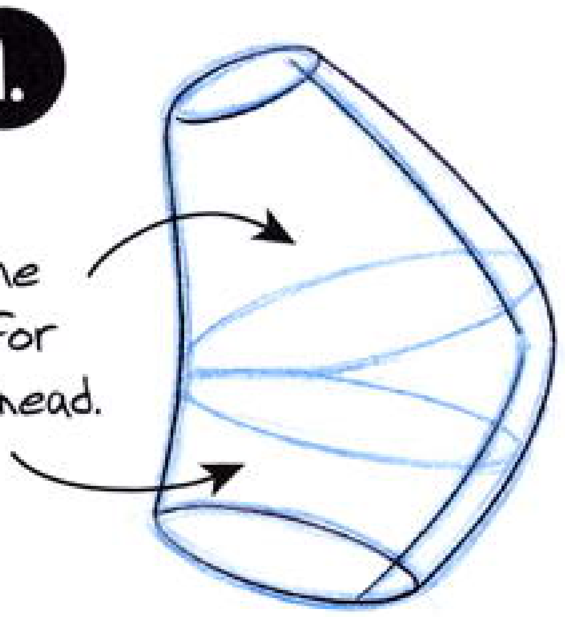
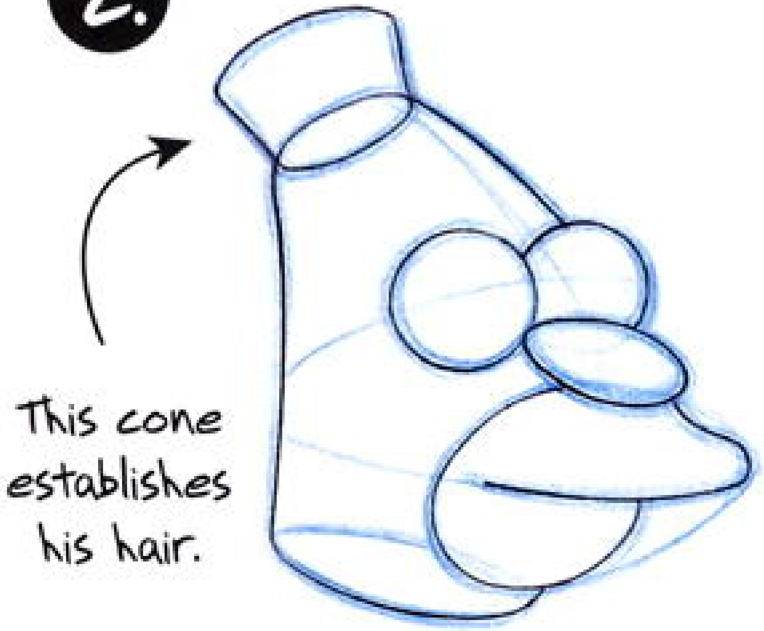


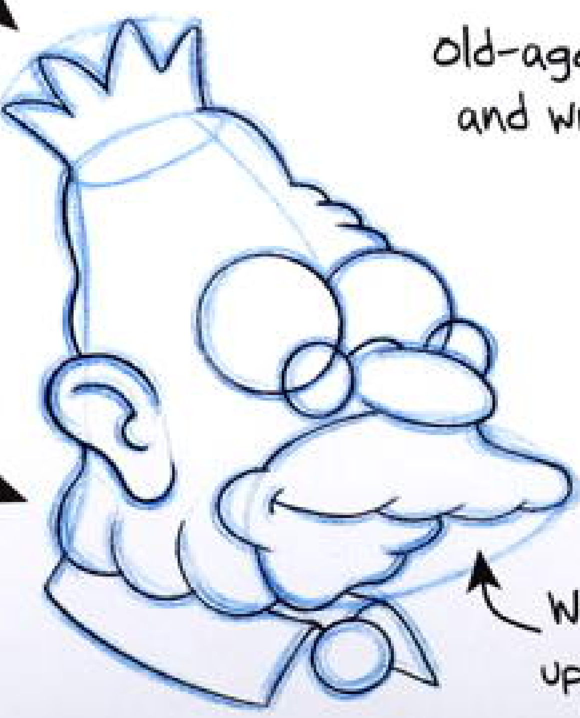
Use cone shapes for Grampa's head.

2.



This cone establishes his hair.

3.

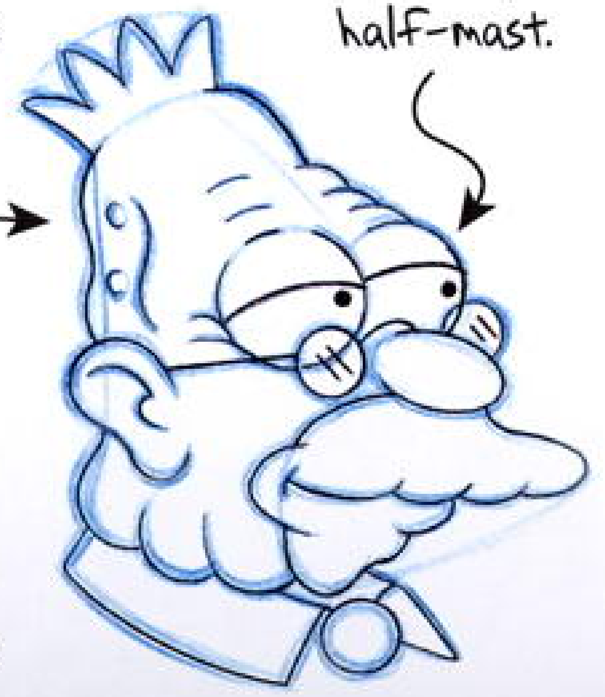


Four points of hair, similar in shape to Bart's

Three folds of skin

Wrinkled upper lip

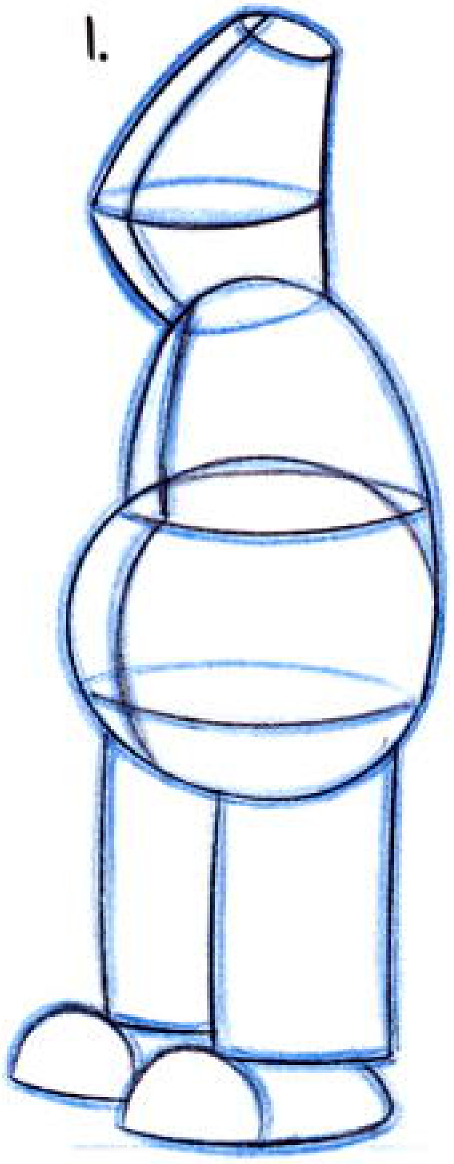
4.



Old-age bumps and wrinkles

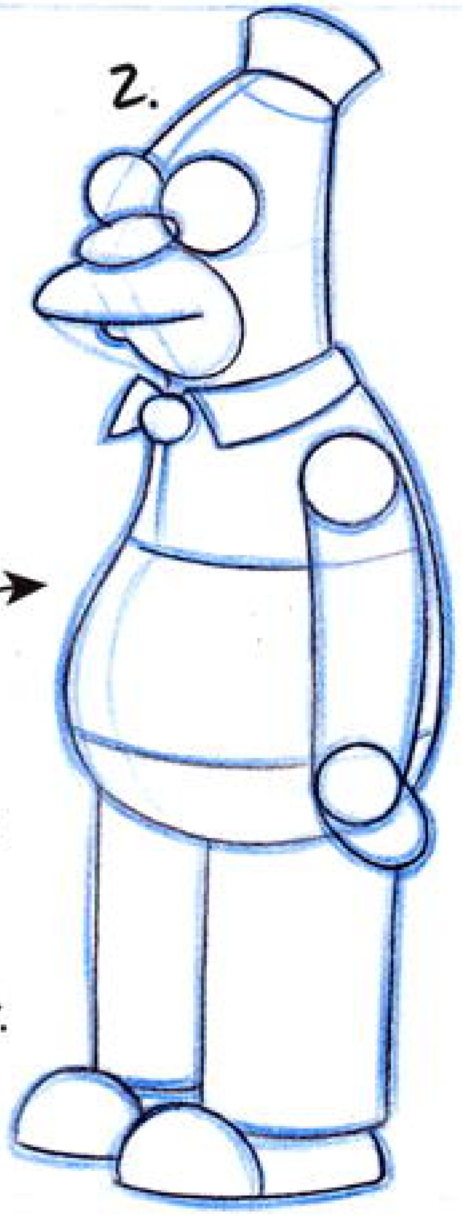
Grampa's eyes are usually at half-mast.

1.



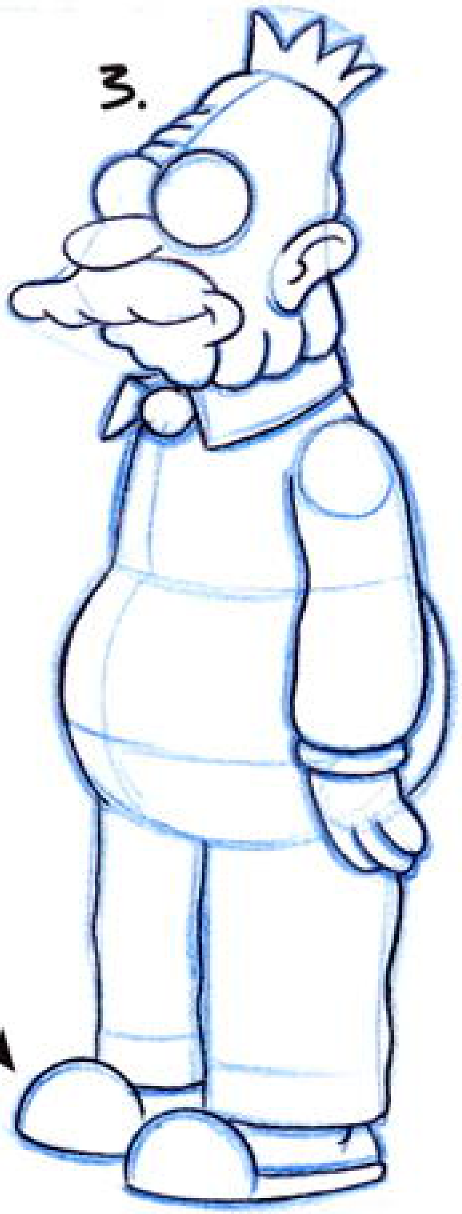
Hunched posture

2.



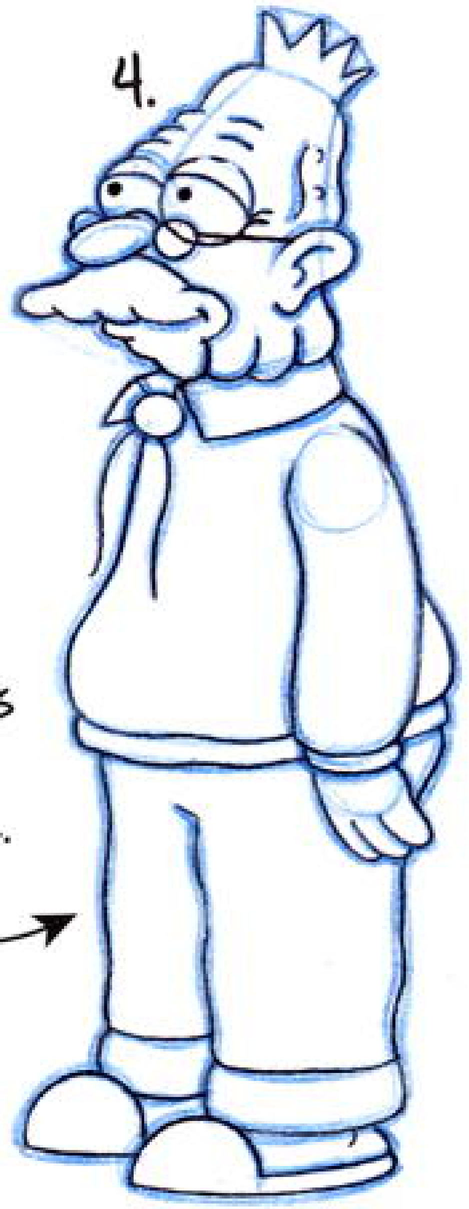
Belly line flows smoothly into chest.

3.



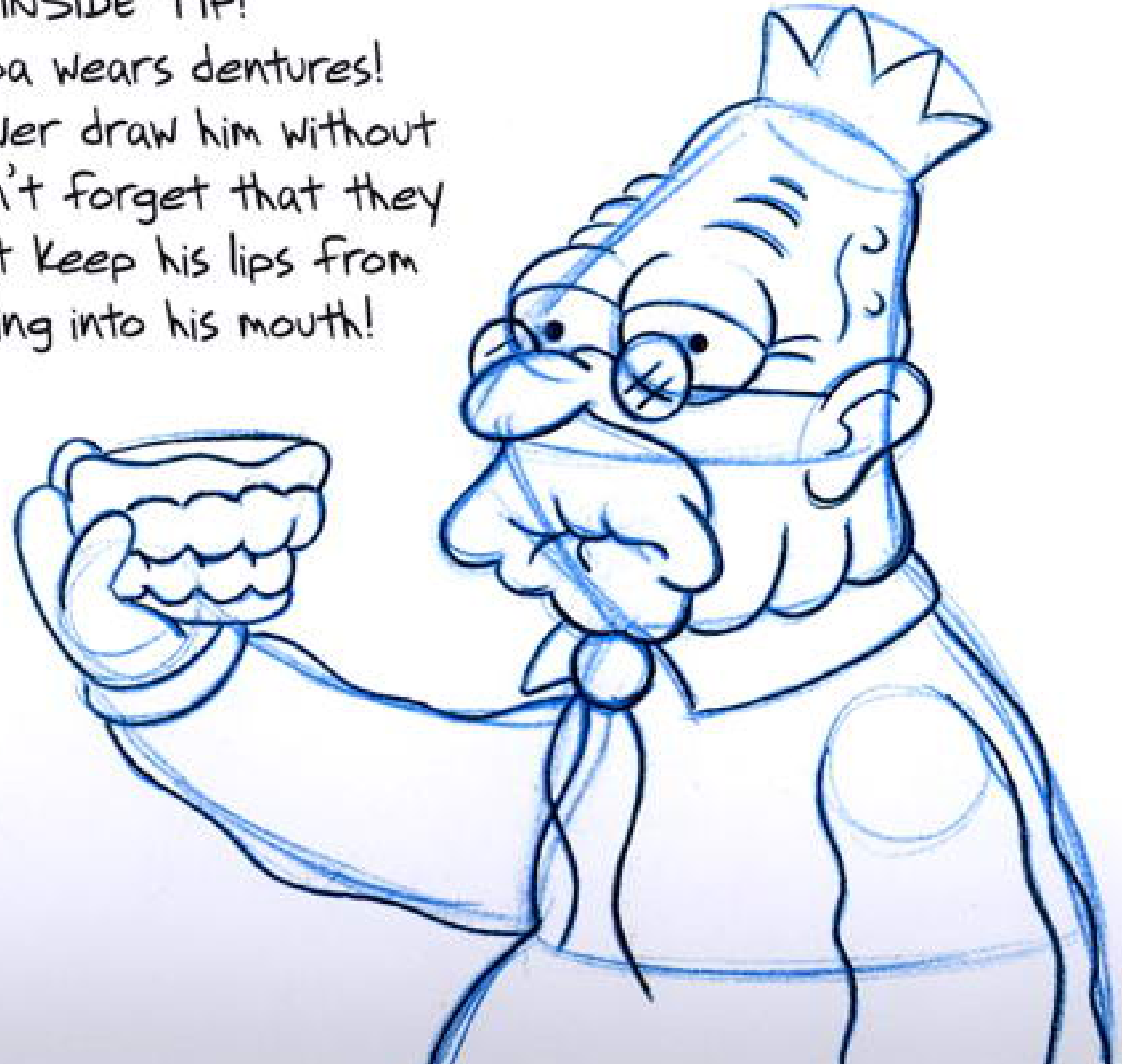
Slippers

4.

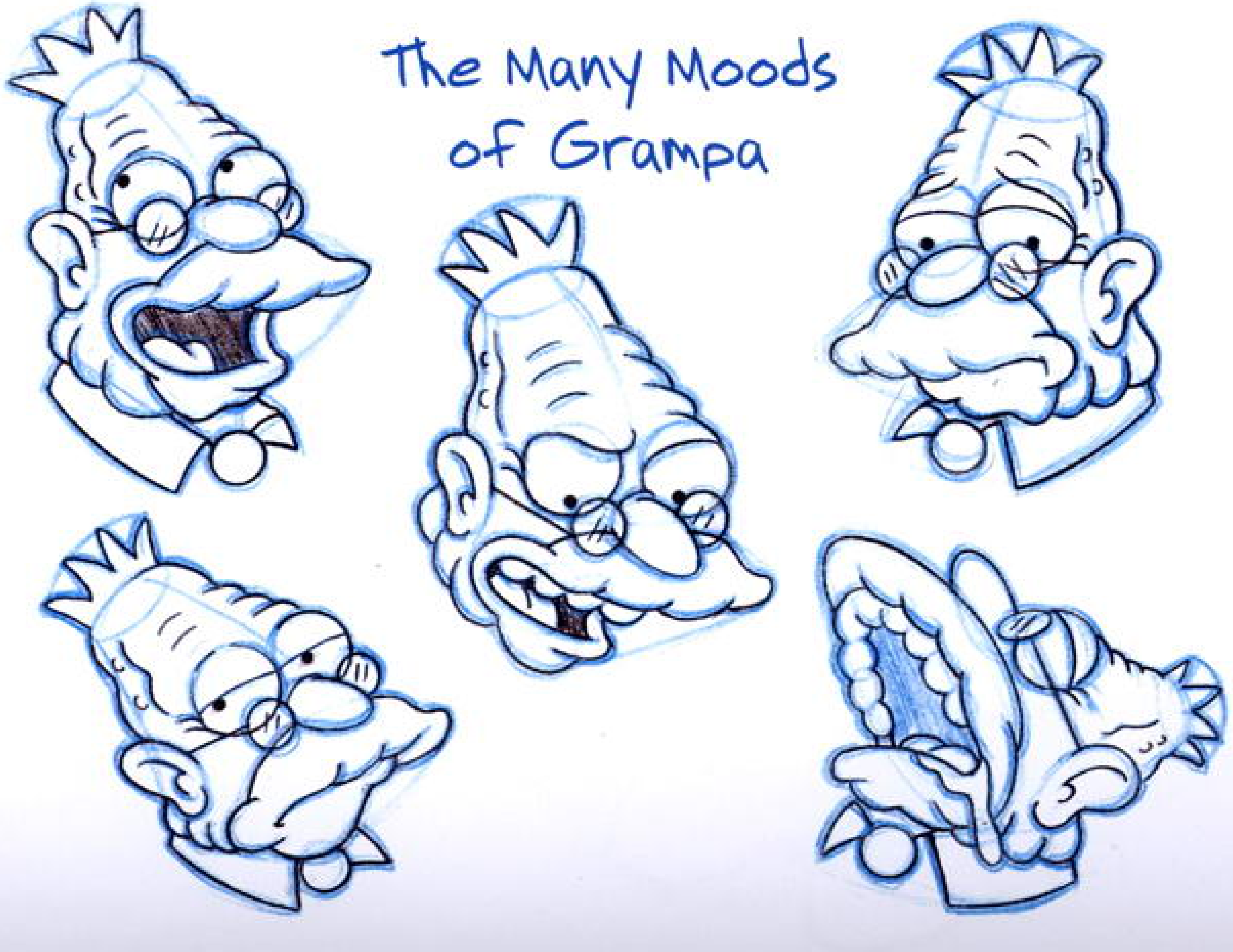


Wavy lines give Grampa's clothing a wrinkled look.

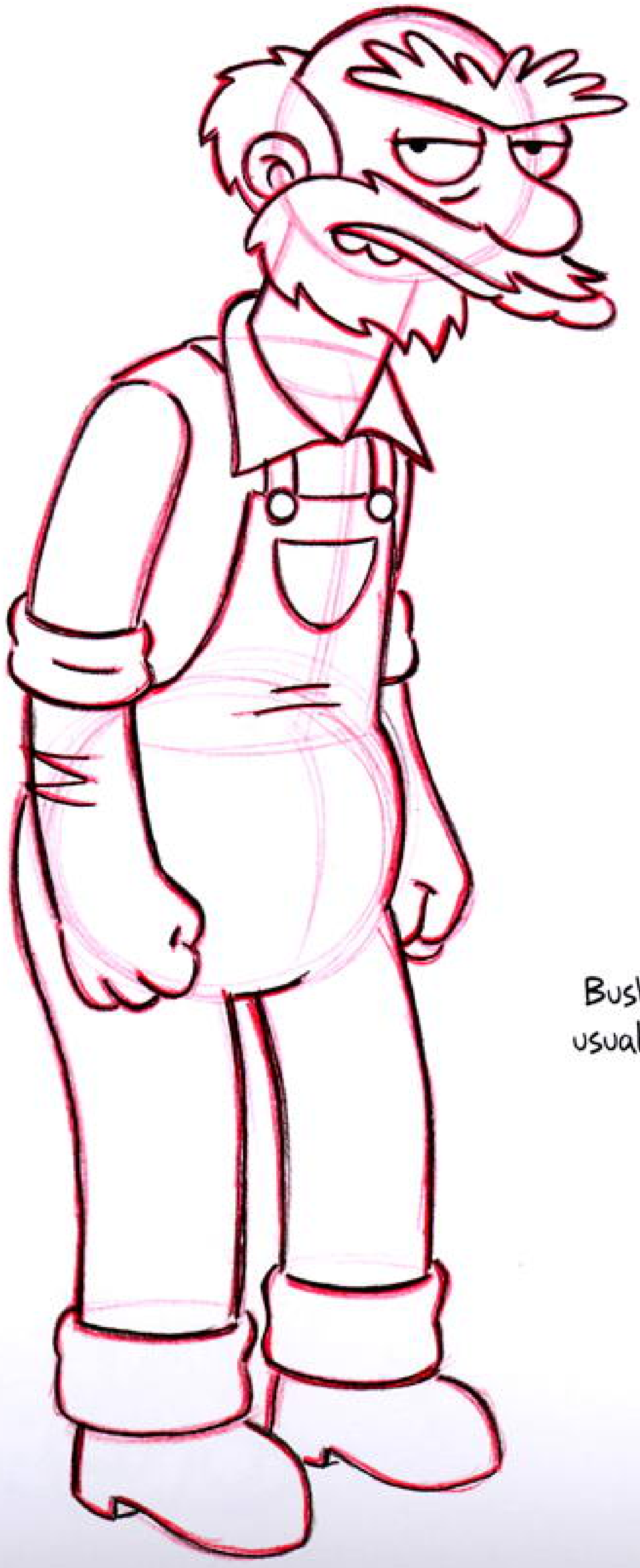
INSIDE TIP!
Grampa wears dentures!
If you ever draw him without them, don't forget that they are what keep his lips from receding into his mouth!



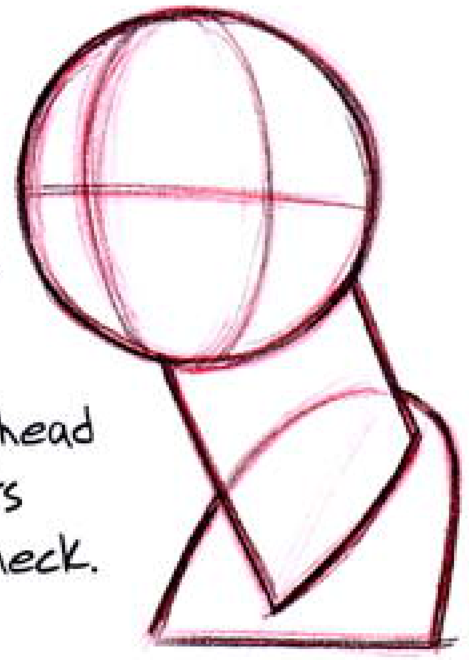
The Many Moods of Grampa



GROUNDSKEEPER WILLIE

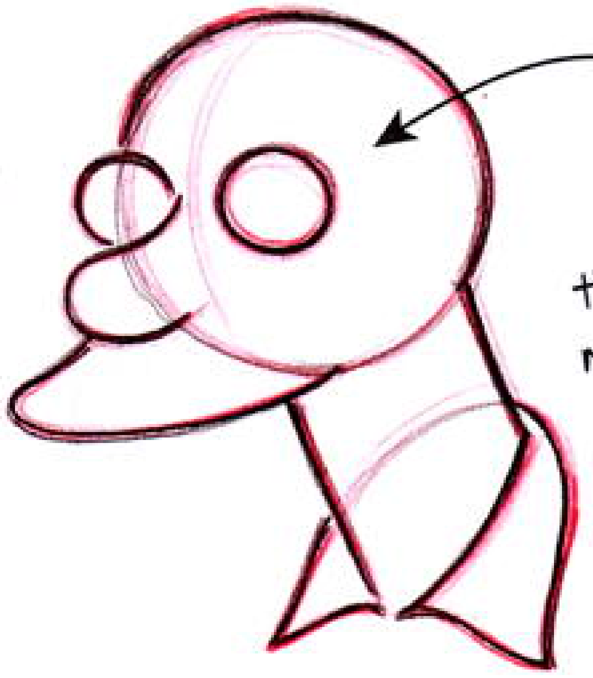


1.



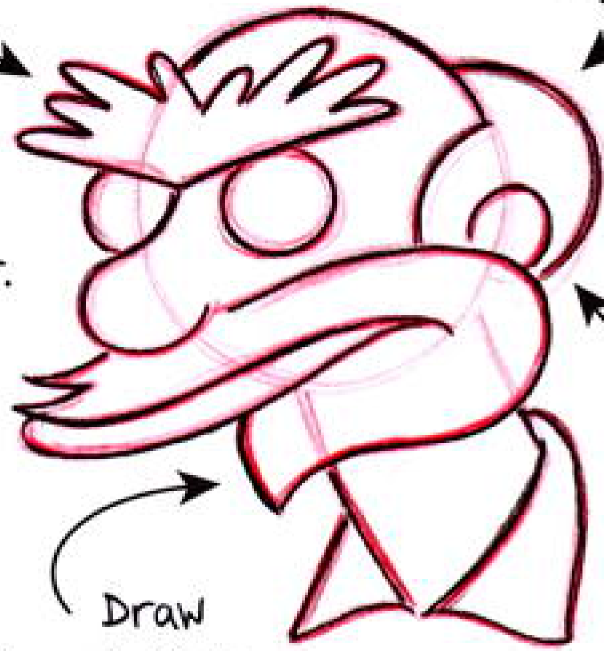
Ball-shaped head always sits forward on neck.

2.



Eyes are smaller than Simpson family members, and there is always a space between them.

3.



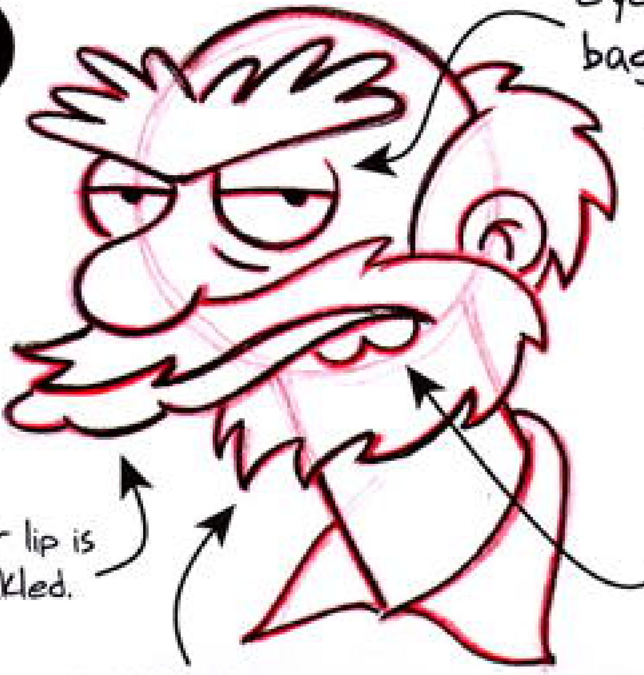
Hair wraps around back of bald head.

Bushy unibrow is usually triangular.

Ear sits high on head.

Draw beard first as one mass.

4.



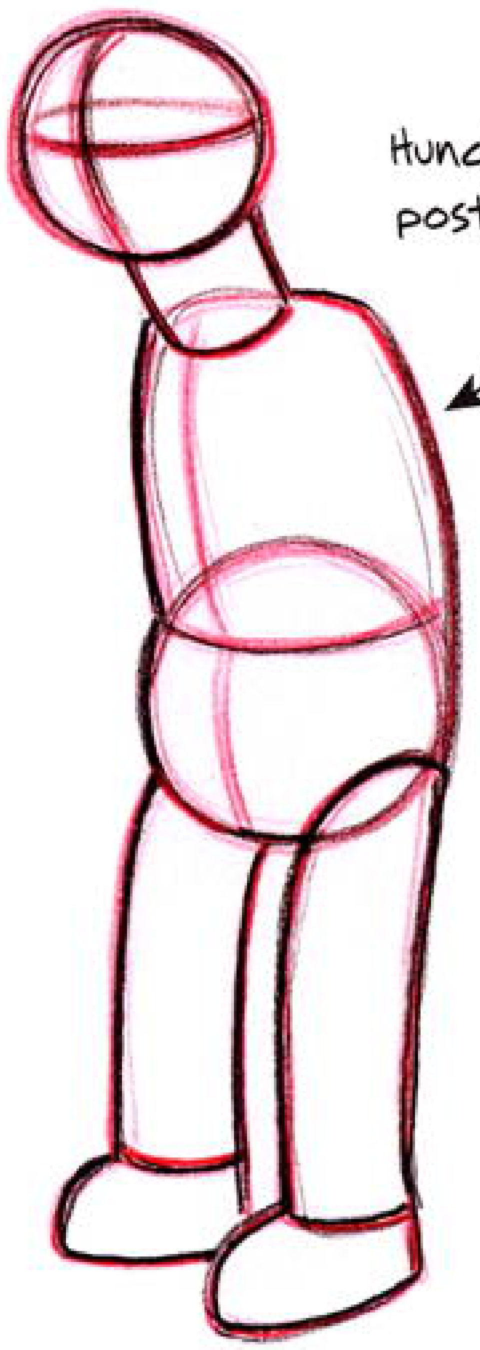
Sleepy eyelids with bags under eyes

Upper lip is wrinkled.

Two teeth hang over beard.

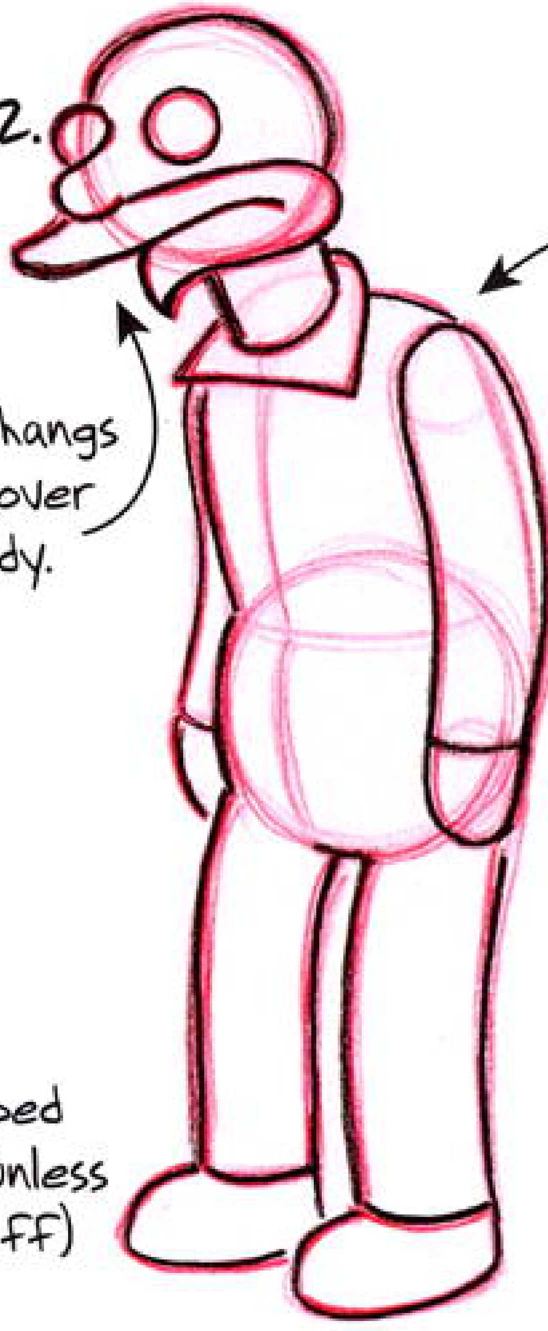
Add bushy detail to beard.

1.



Hunched posture

2.

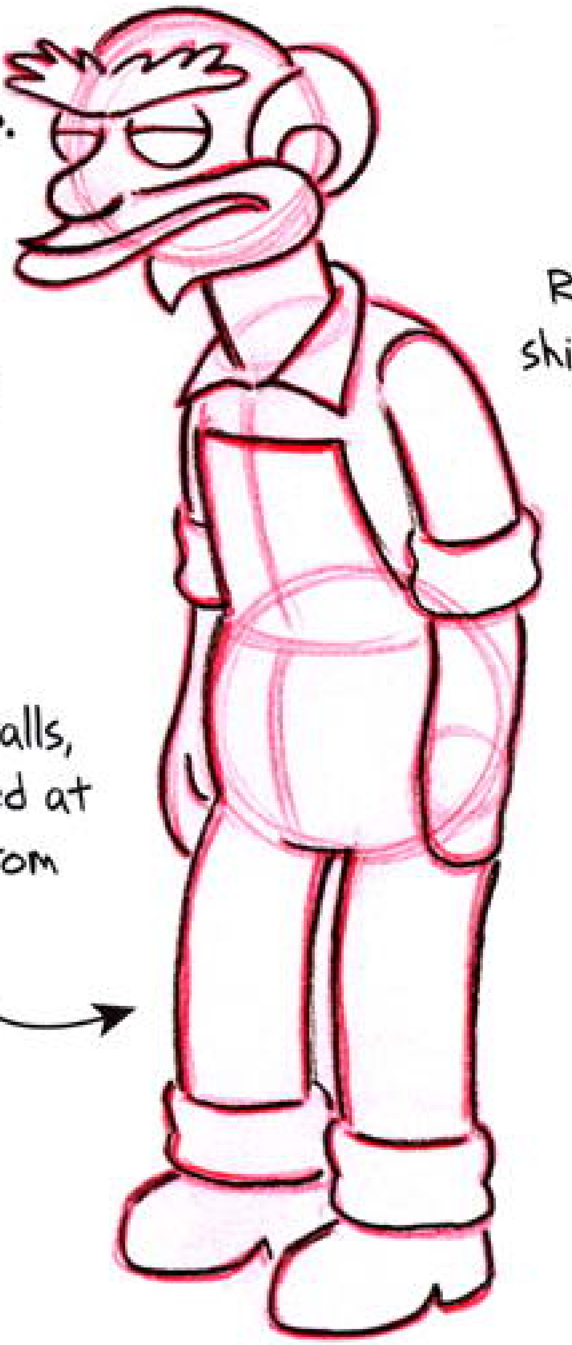


Head hangs out over body.

Broad shoulders

Ball-shaped abdomen (unless shirt is off)

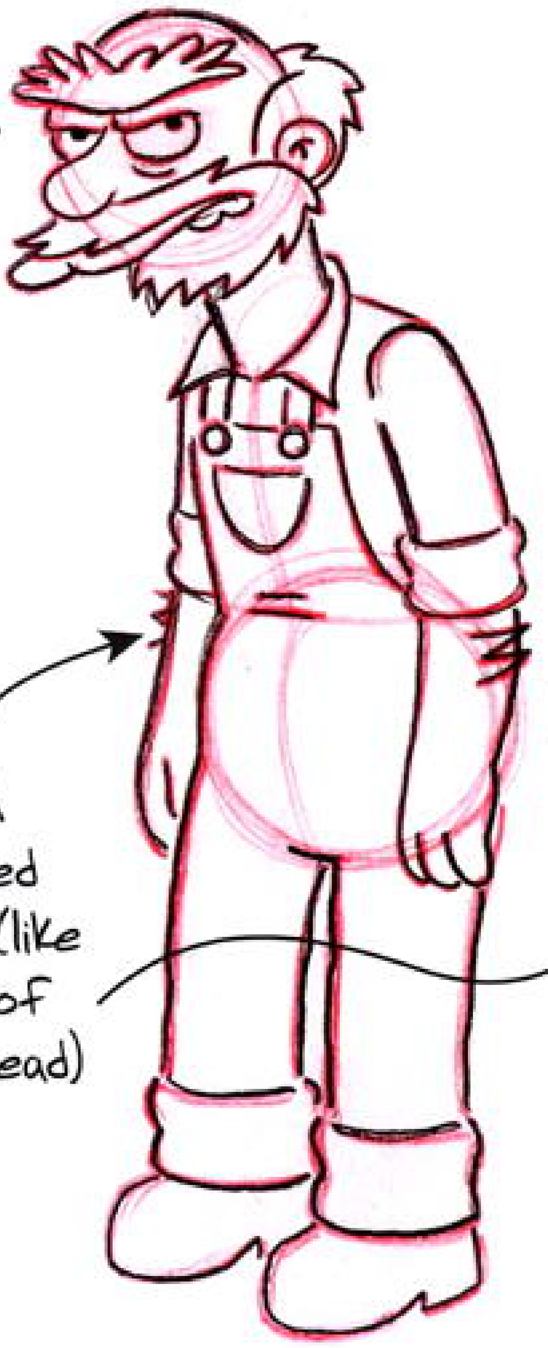
3.



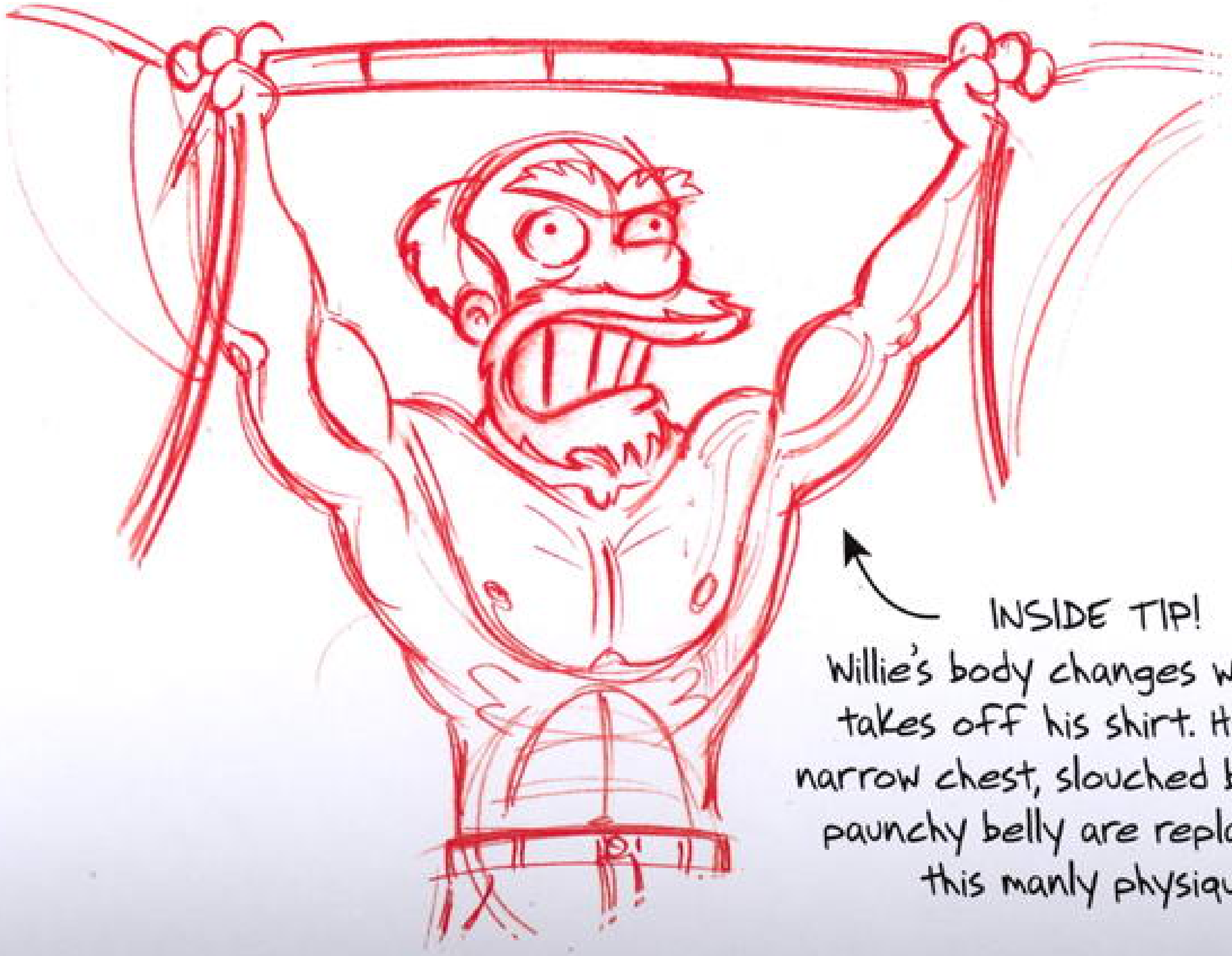
Rolled-up shirtsleeves

Overalls, cuffed at bottom

4.

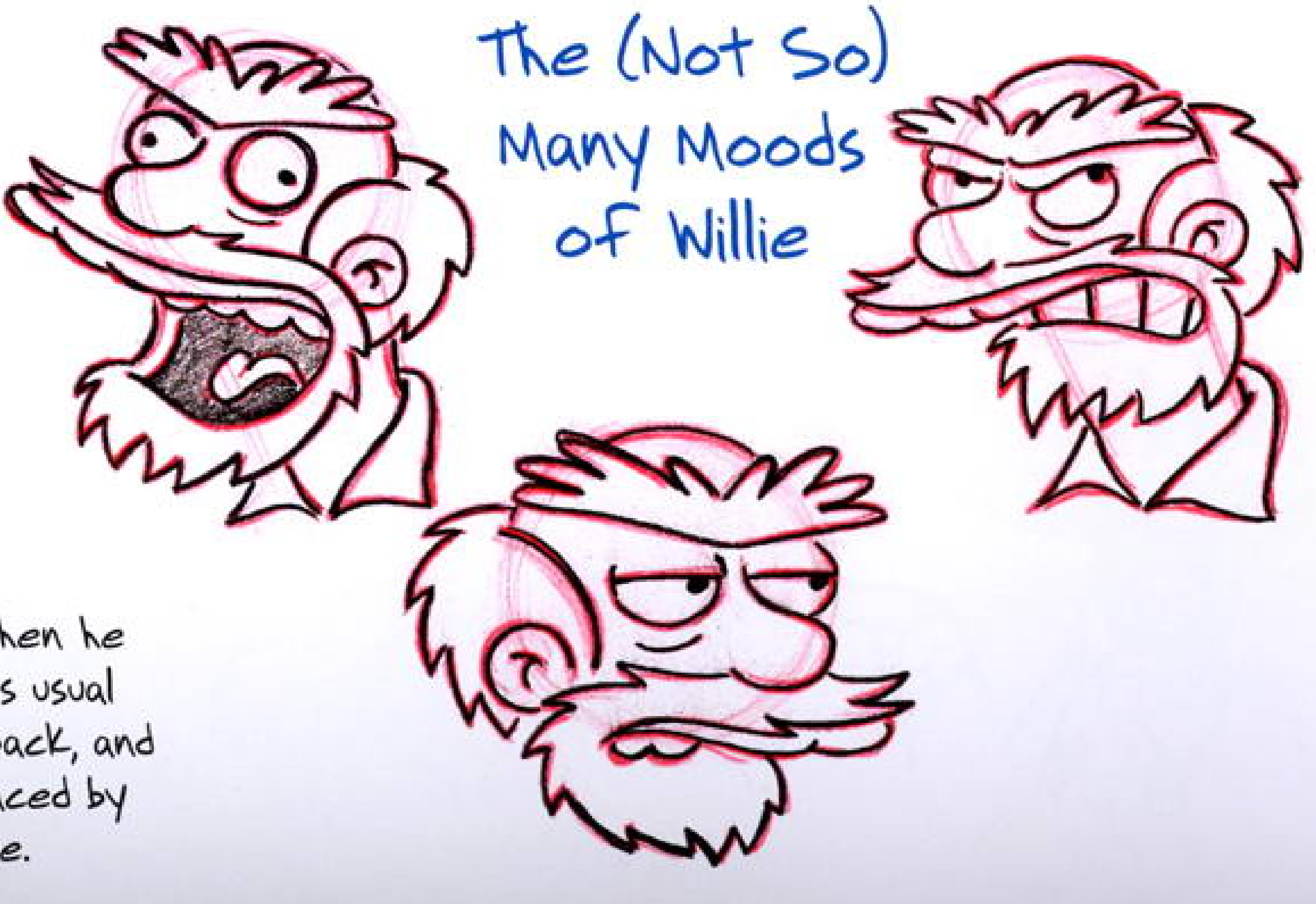


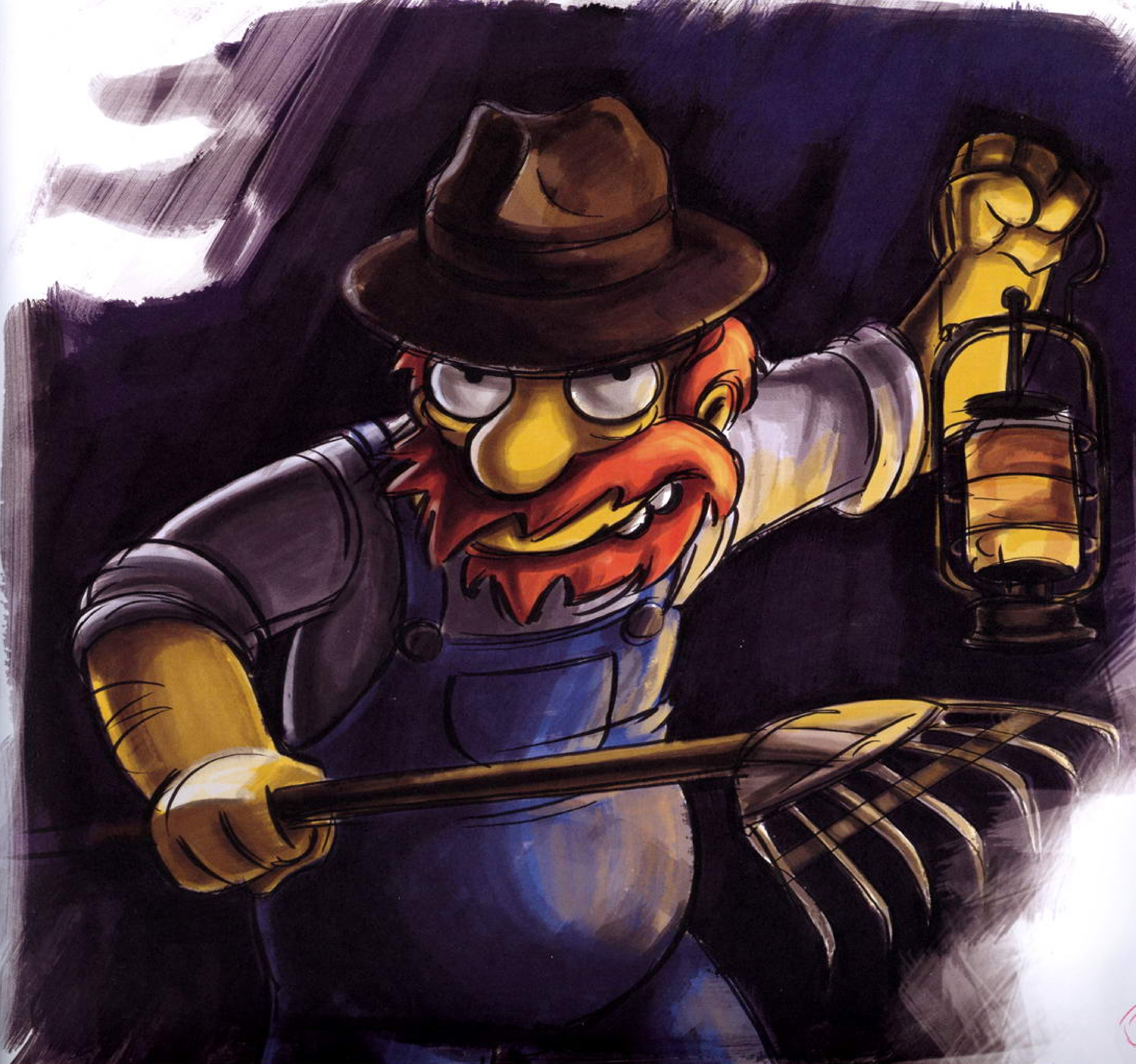
M-shaped arm hair (like on side of Homer's head)



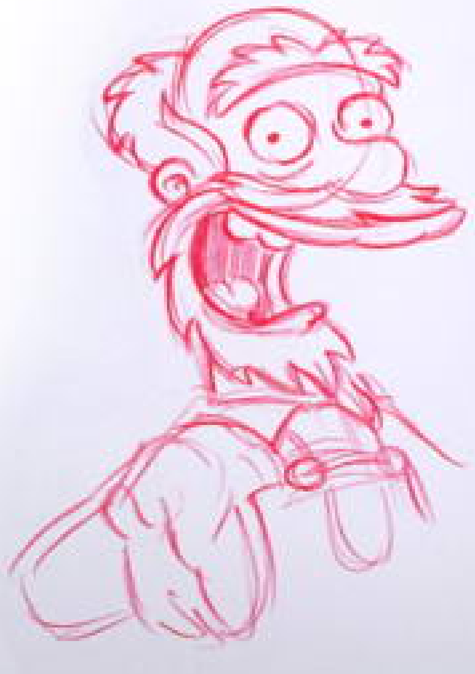
INSIDE TIP!
Willie's body changes when he takes off his shirt. His usual narrow chest, slouched back, and paunchy belly are replaced by this manly physique.

The (Not So) Many Moods of Willie

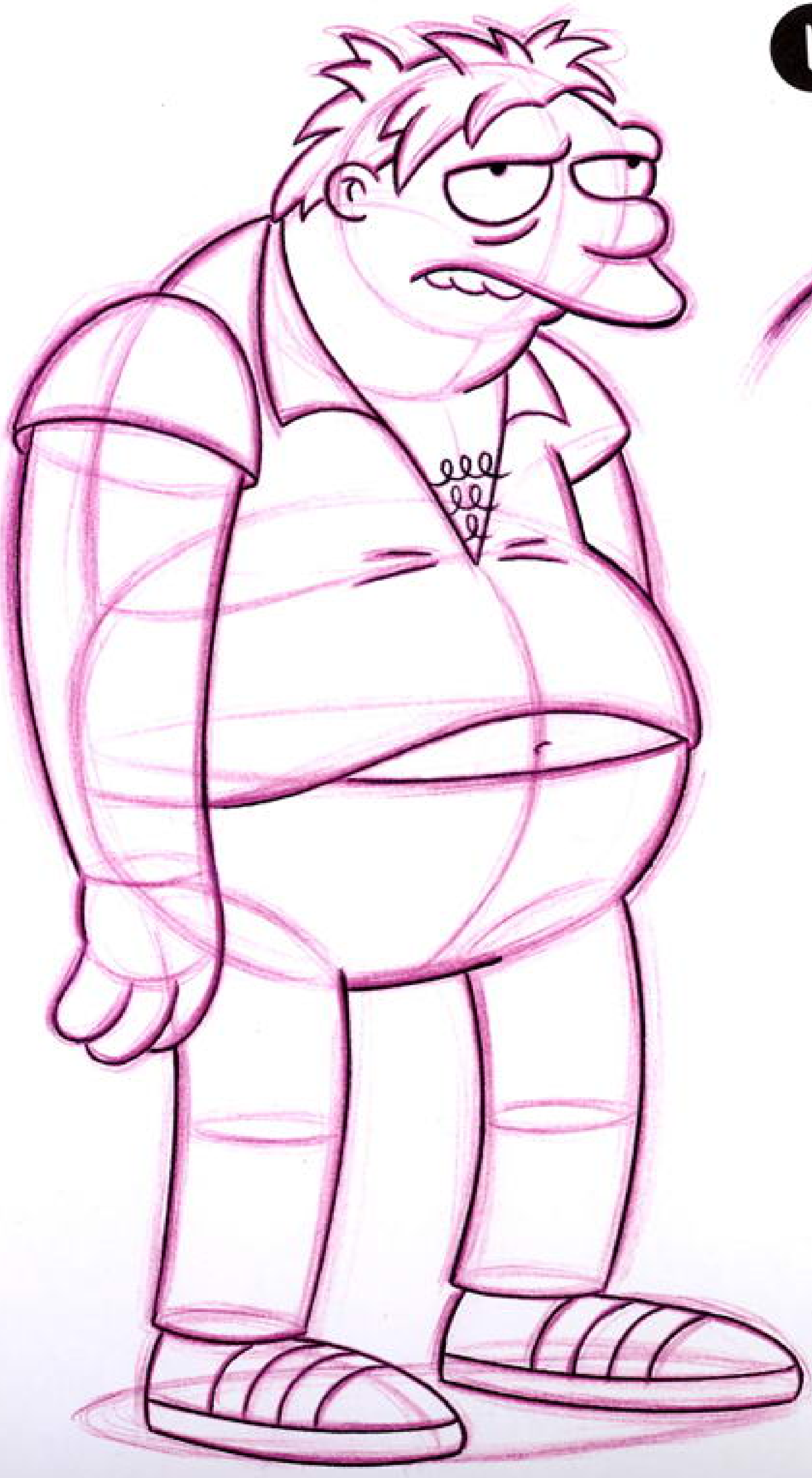




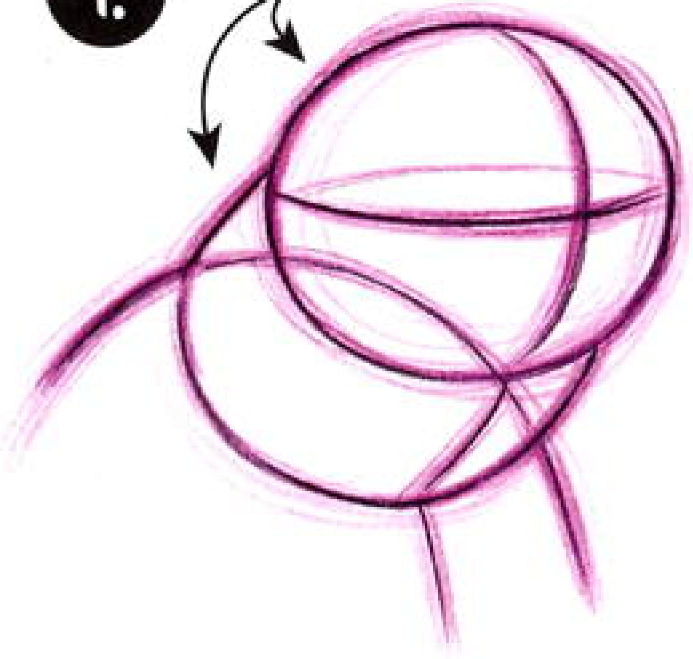
Use sharp,
straight
angles to
show anger.



BARNEY

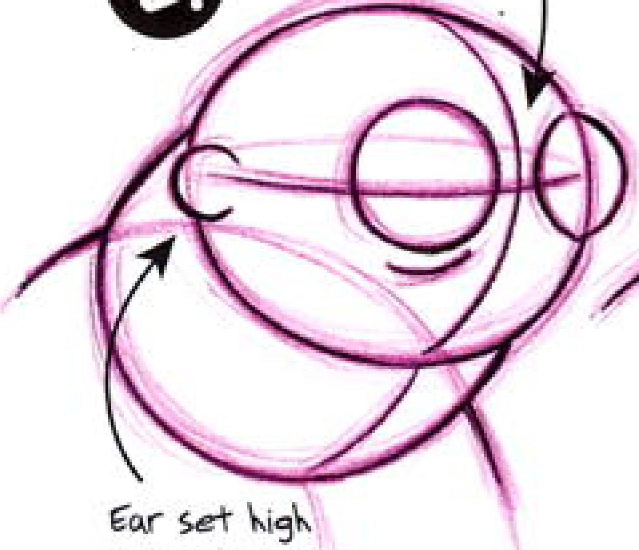


1.



Ball-shaped head with thick neck

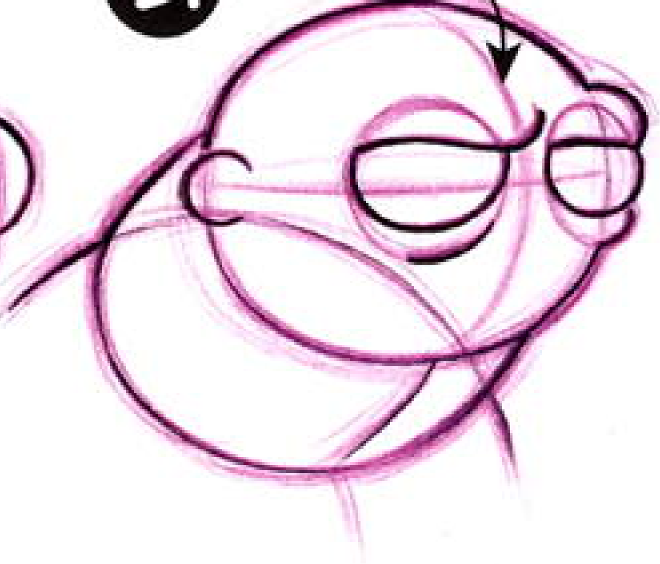
2.



Space between baggy eyes

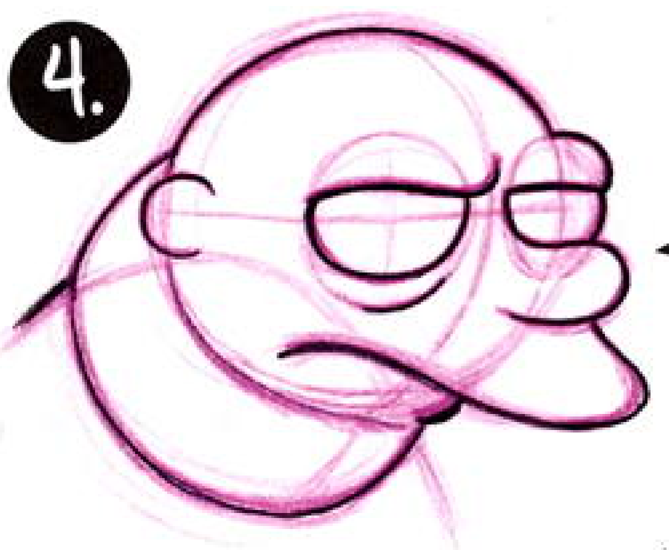
Ear set high on head, even with eyes.

3.



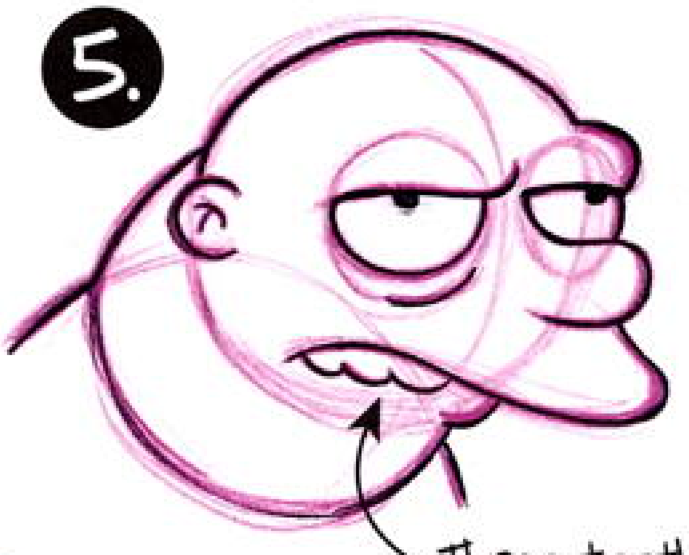
Despite his good nature, Barney often has a furrowed brow.

4.



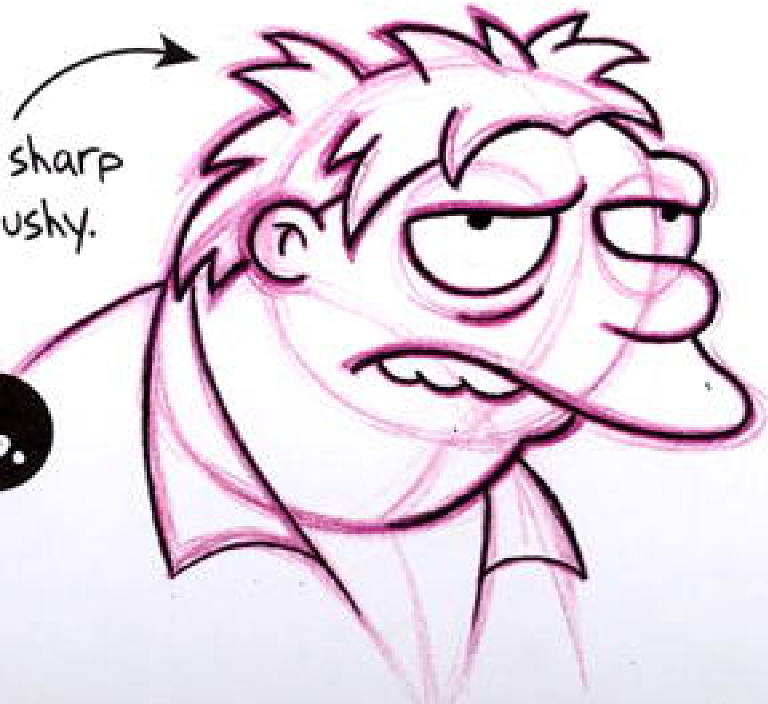
Nose curves up.

5.

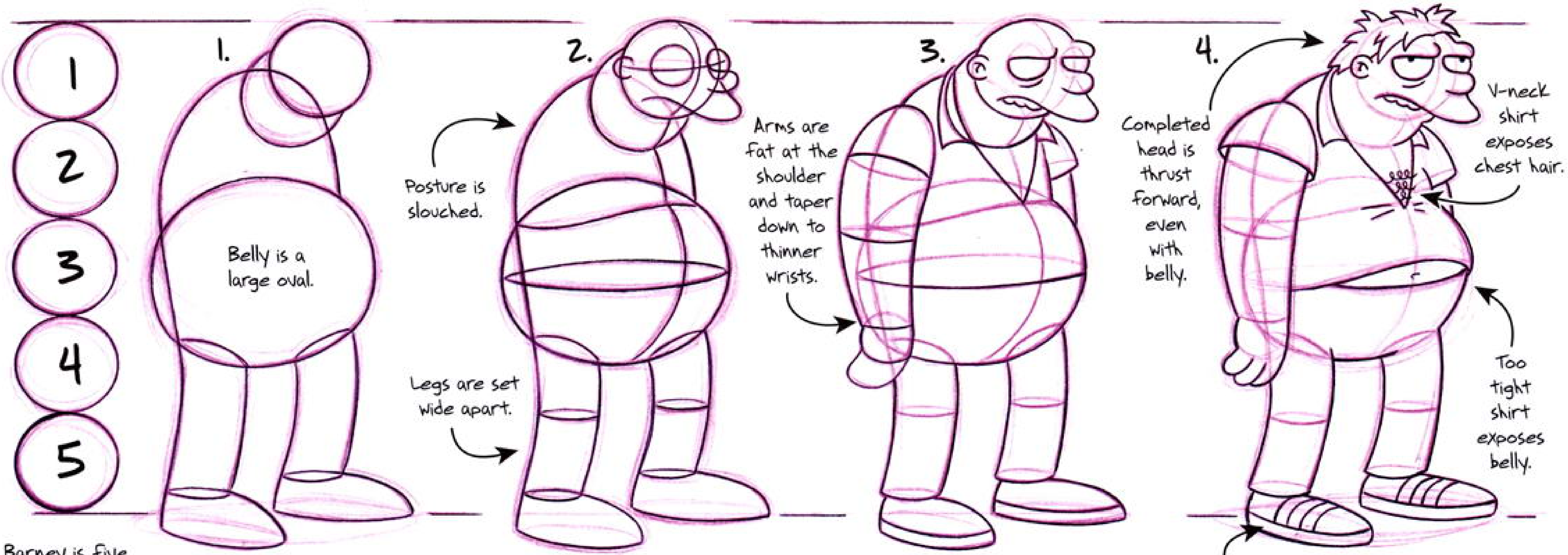


Three teeth show when mouth is closed.

6.



Hair is sharp and bushy.



Belly is a large oval.

Posture is slouched.

Legs are set wide apart.

Arms are fat at the shoulder and taper down to thinner wrists.

Completed head is thrust forward, even with belly.

V-neck shirt exposes chest hair.

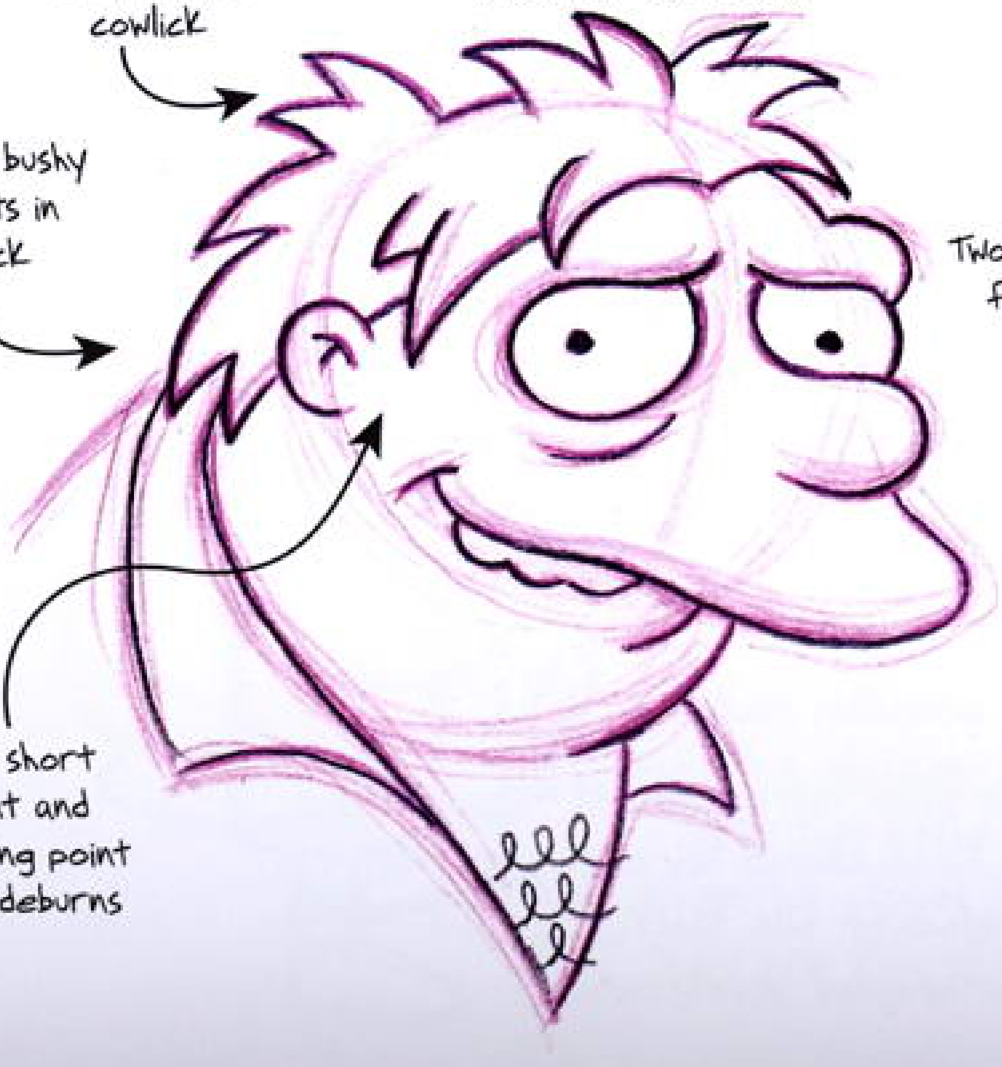
Too tight shirt exposes belly.

Stripes on shoes

Barney is five heads tall.

INSIDE TIP!

Barney's hair does have a specific design consisting of thirteen points!



Two-pronged cowlick

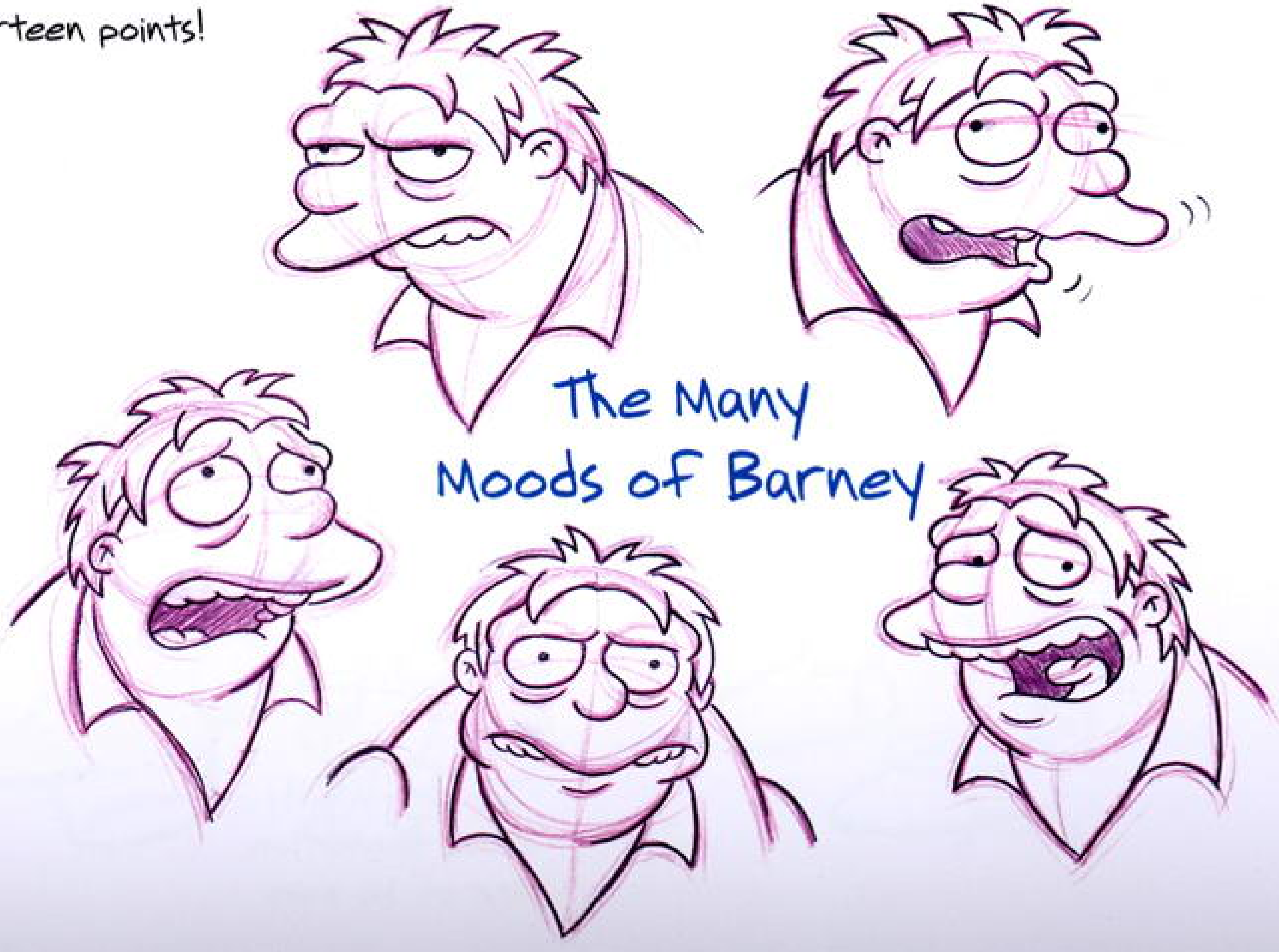
Four points on top with a part in the center

Three bushy points in back

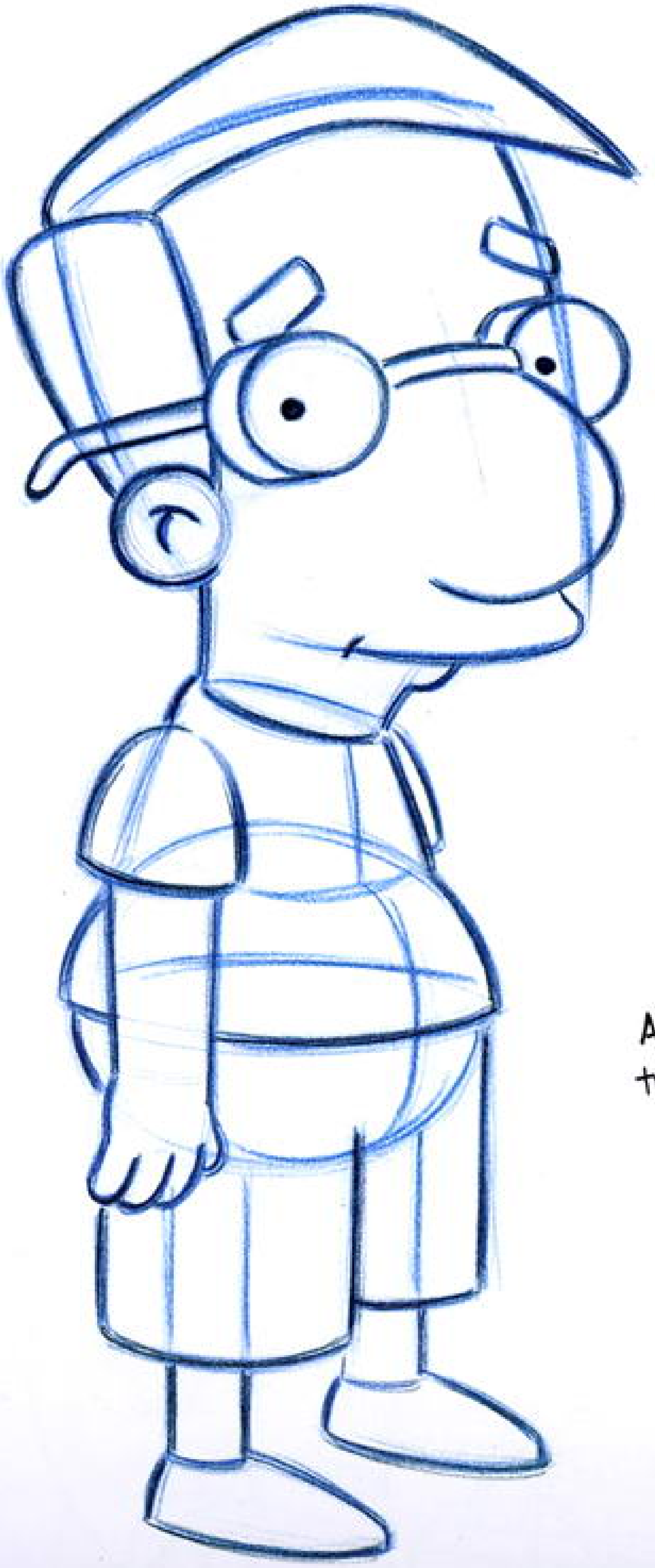
Two points on forehead

one short point and one long point for sideburns

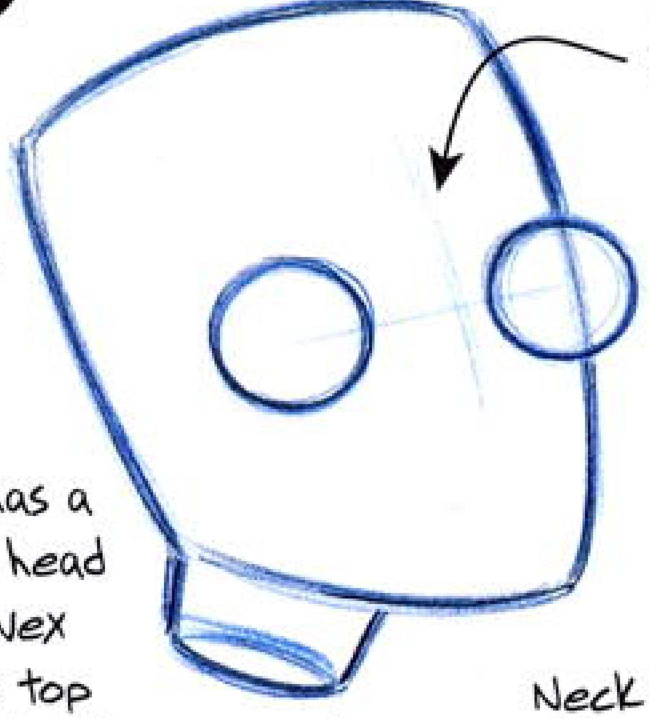
The Many Moods of Barney



MILHOUSE



1.

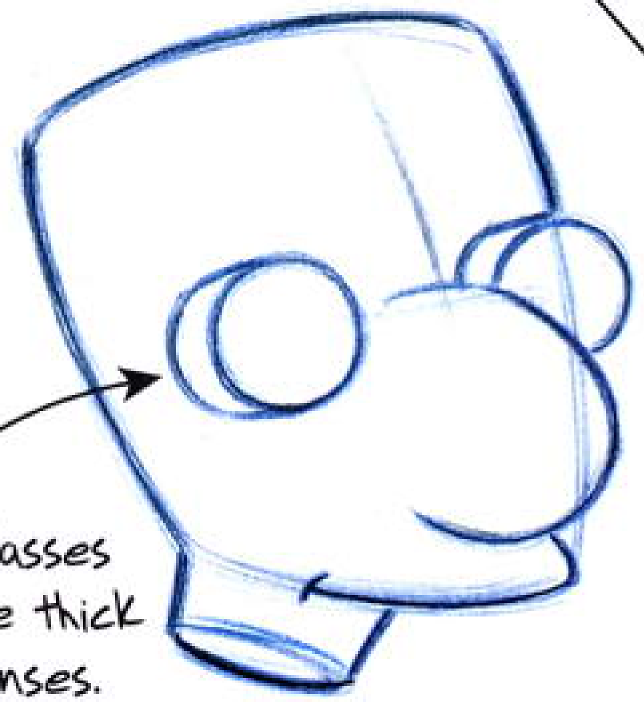


Eyes are centered vertically on head and set very wide apart.

Milhouse has a cylindrical head with convex sides. The top of his head and his mouth line are convergent.

Neck is short and conical.

2.

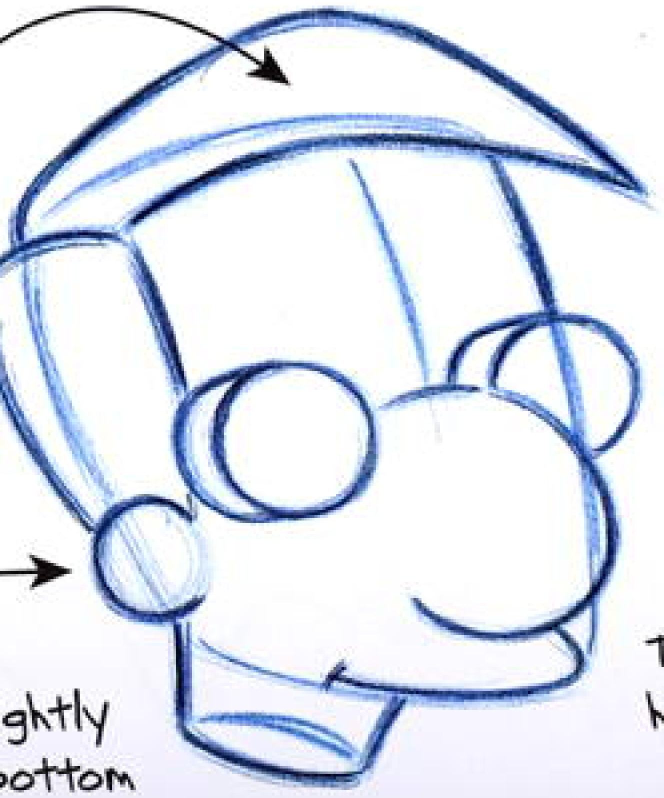


Nose is big and round and takes up 3/4 of the space between the center of his head and his mouth.

Glasses have thick lenses.

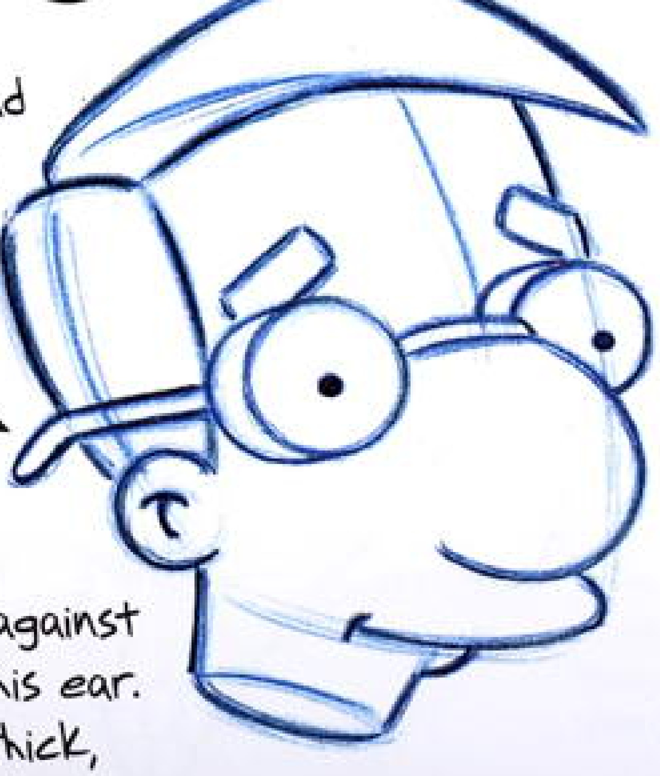
Add hair in two pieces.

3.



Ear sits slightly above the bottom line of his eyes.

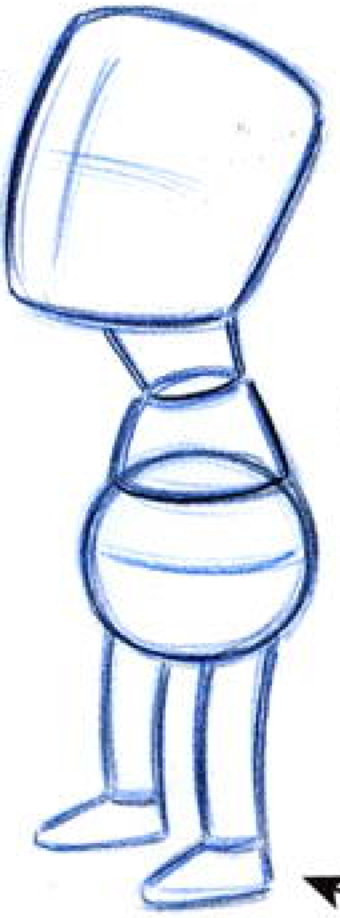
4.



Add stem and bridge to glasses.

The stem rests against his head above his ear. Milhouse has thick, rectangular eyebrows.

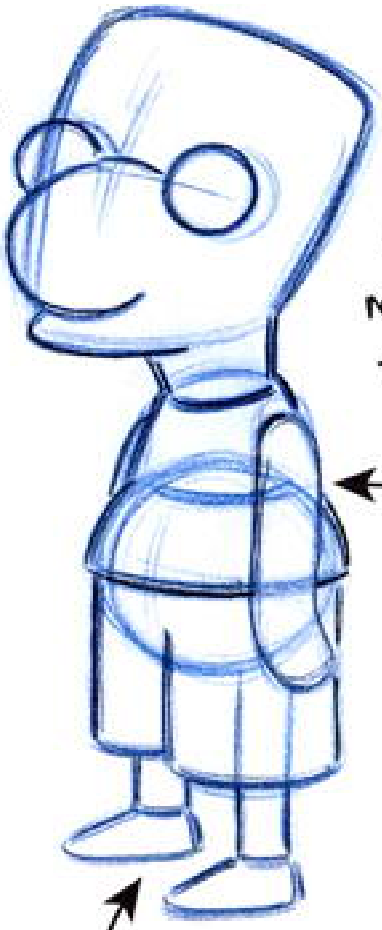
1.



Milhouse has a body similar to Bart's, but with a wider, shorter chest.

Feet are small and wedge-shaped.

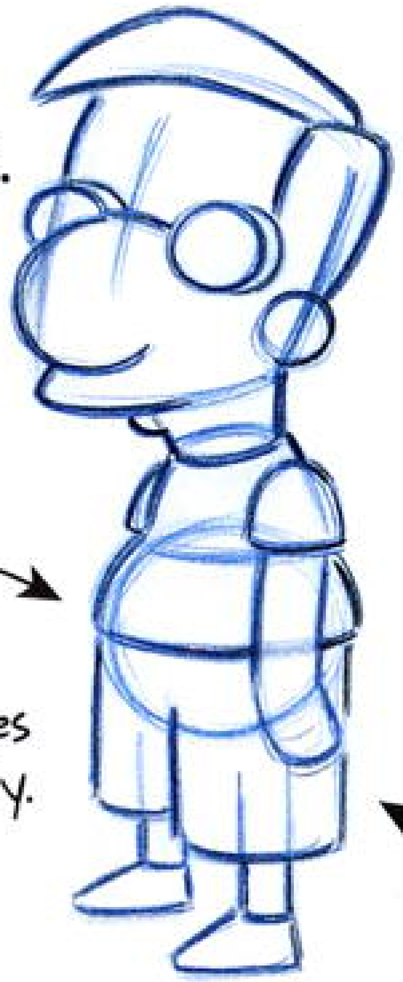
2.



Arms are much wider than legs.

His legs are long and thin and set wide apart.

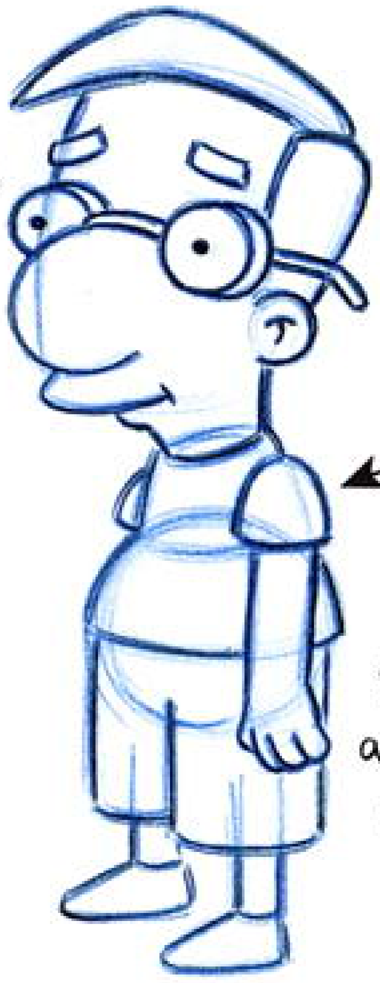
3.



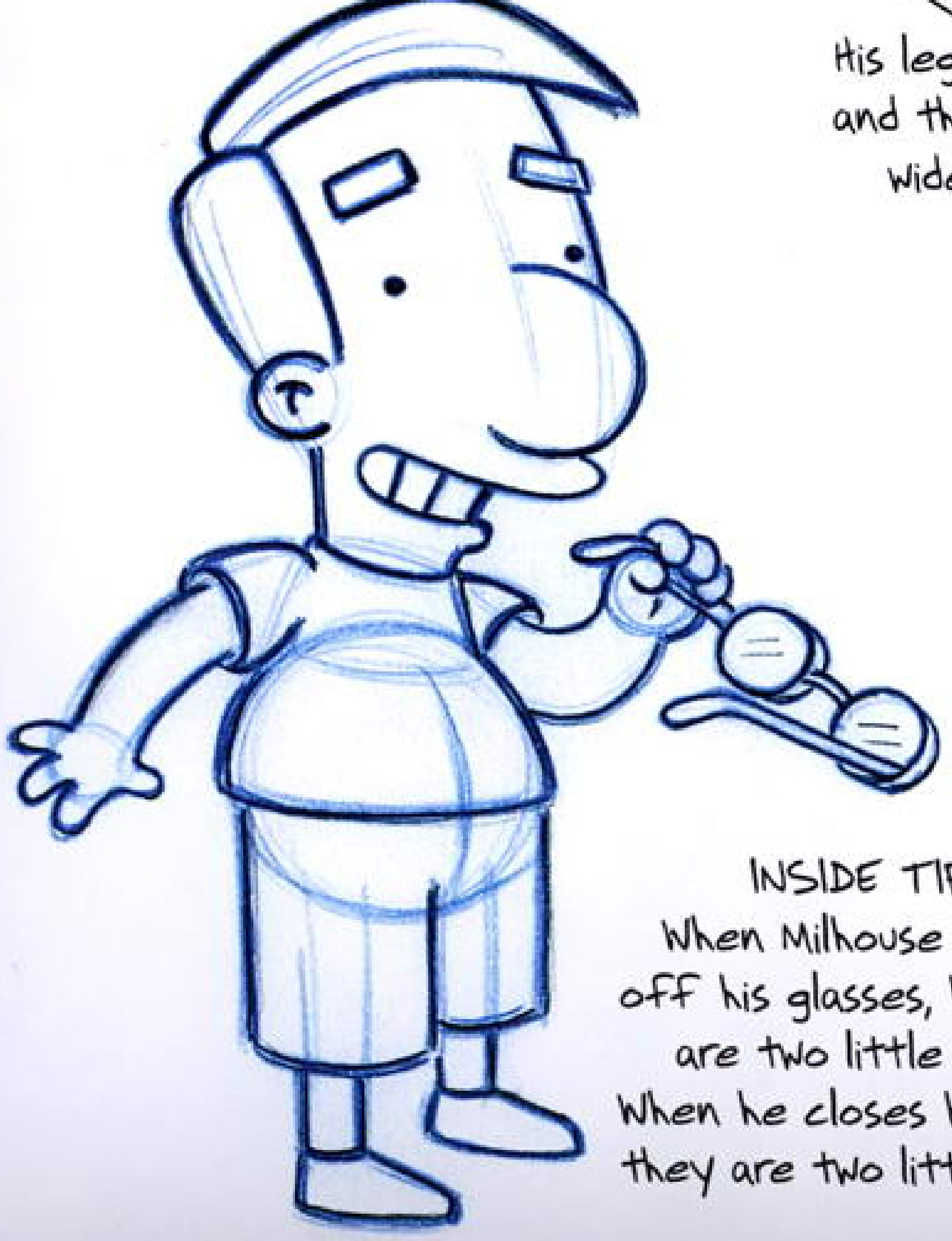
T-shirt rides high on belly.

Shorts are wide and long.

4.

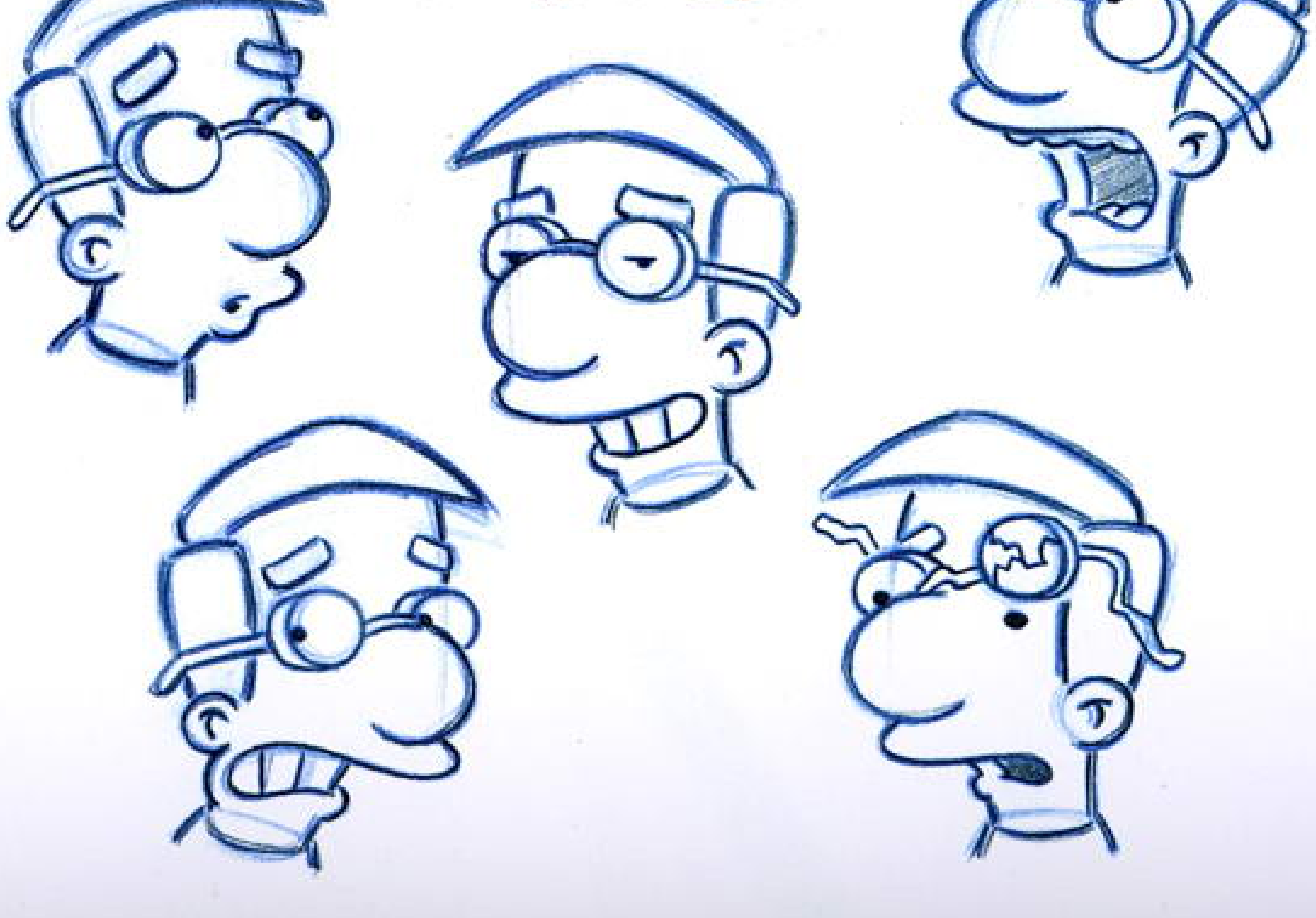


Sleeves are cup-shaped.

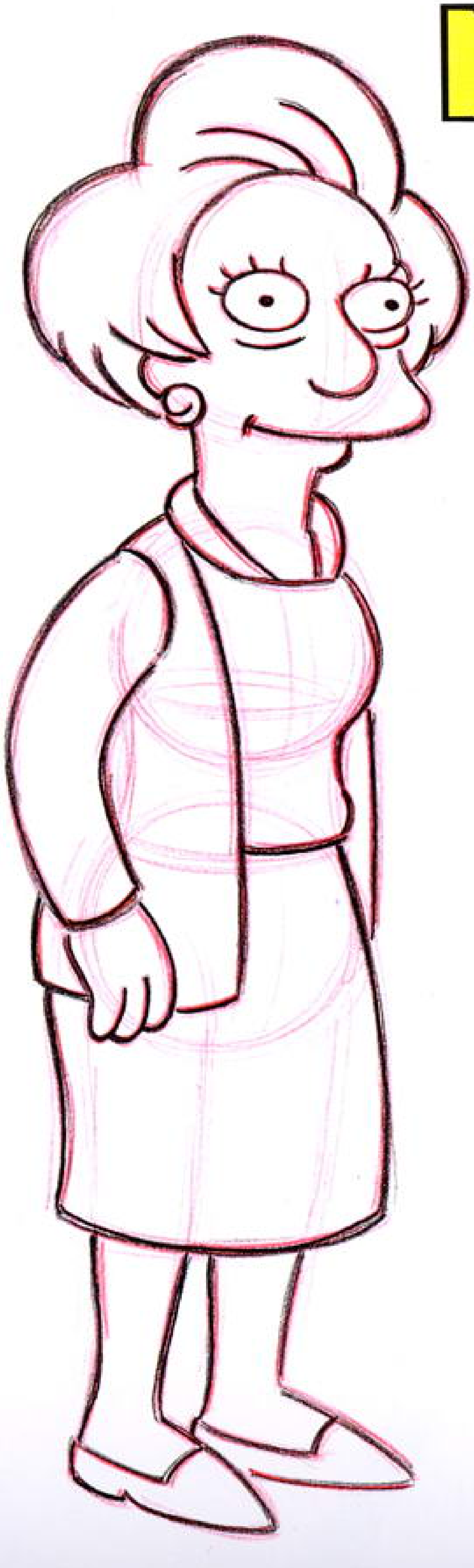


INSIDE TIP!
When Milhouse takes off his glasses, his eyes are two little dots.
When he closes his eyes, they are two little lines.

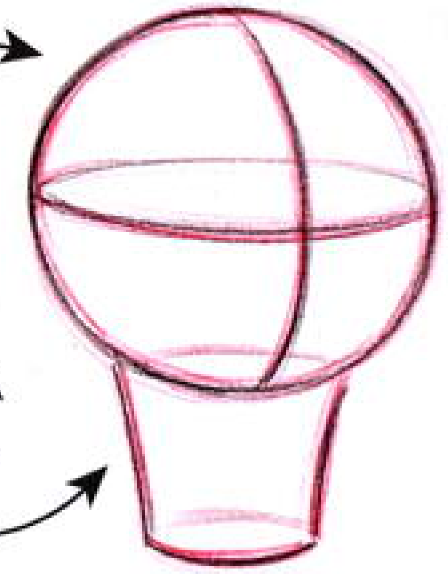
THE MANY MOODS OF MILHOUSE



MRS. KRABAPPEL

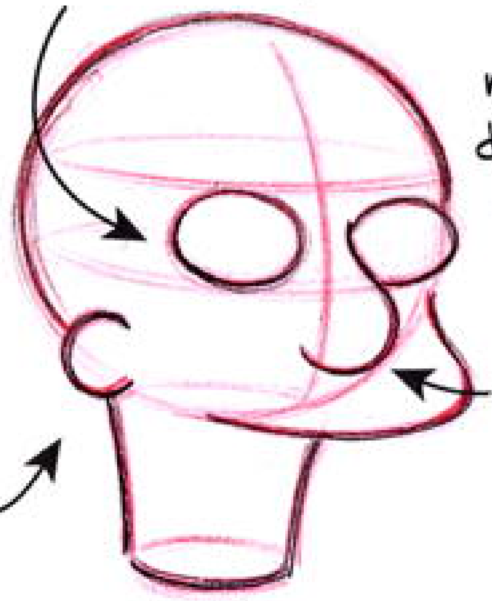


1.



Edna Krabappel's head is a ball-shape centered on a conical neck.

2.

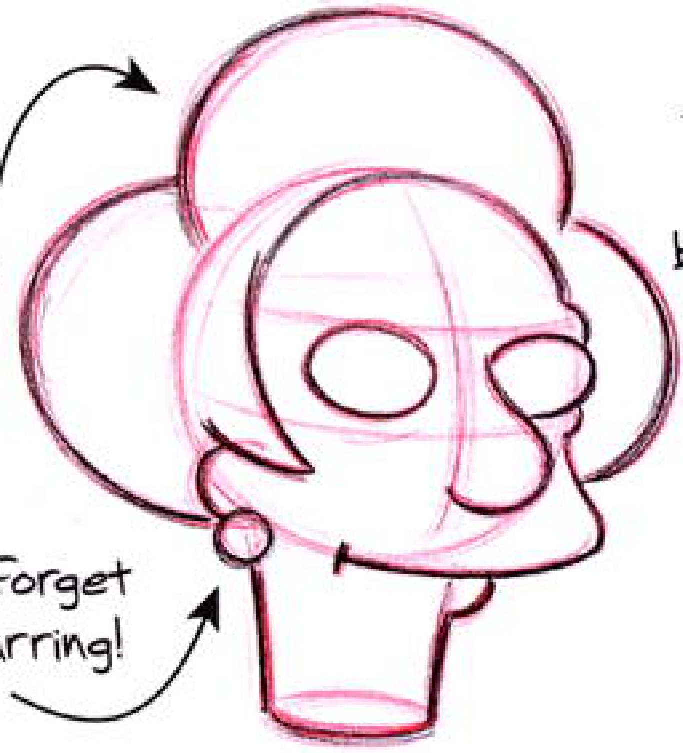


Eyes are oval and set apart.

Rounded nose points down toward upper lip.

Ear is set well below the eyes.

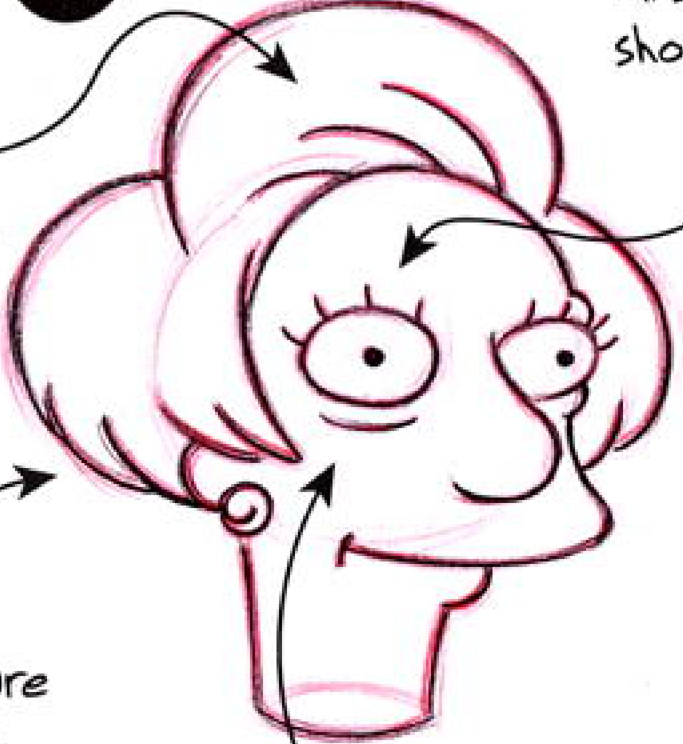
3.



Draw three circular shapes to establish her hairdo.

Don't forget the earring!

4.

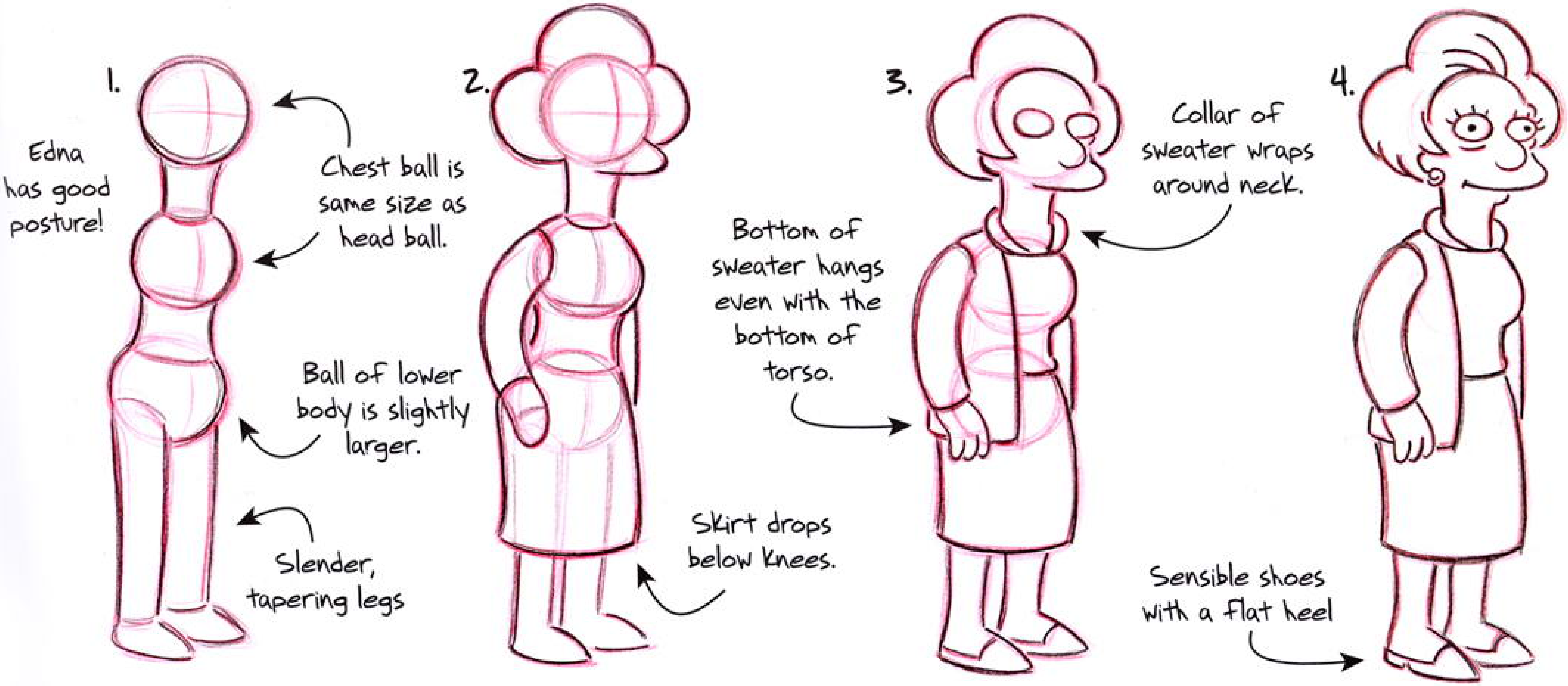


Three lines indicate back sweep of hair.

Mrs. K has four short eyelashes per eye.

Add texture to hair.

She's Bart's teacher, so remember to add tired bags under her eyes!



Edna has good posture!

Chest ball is same size as head ball.

Ball of lower body is slightly larger.

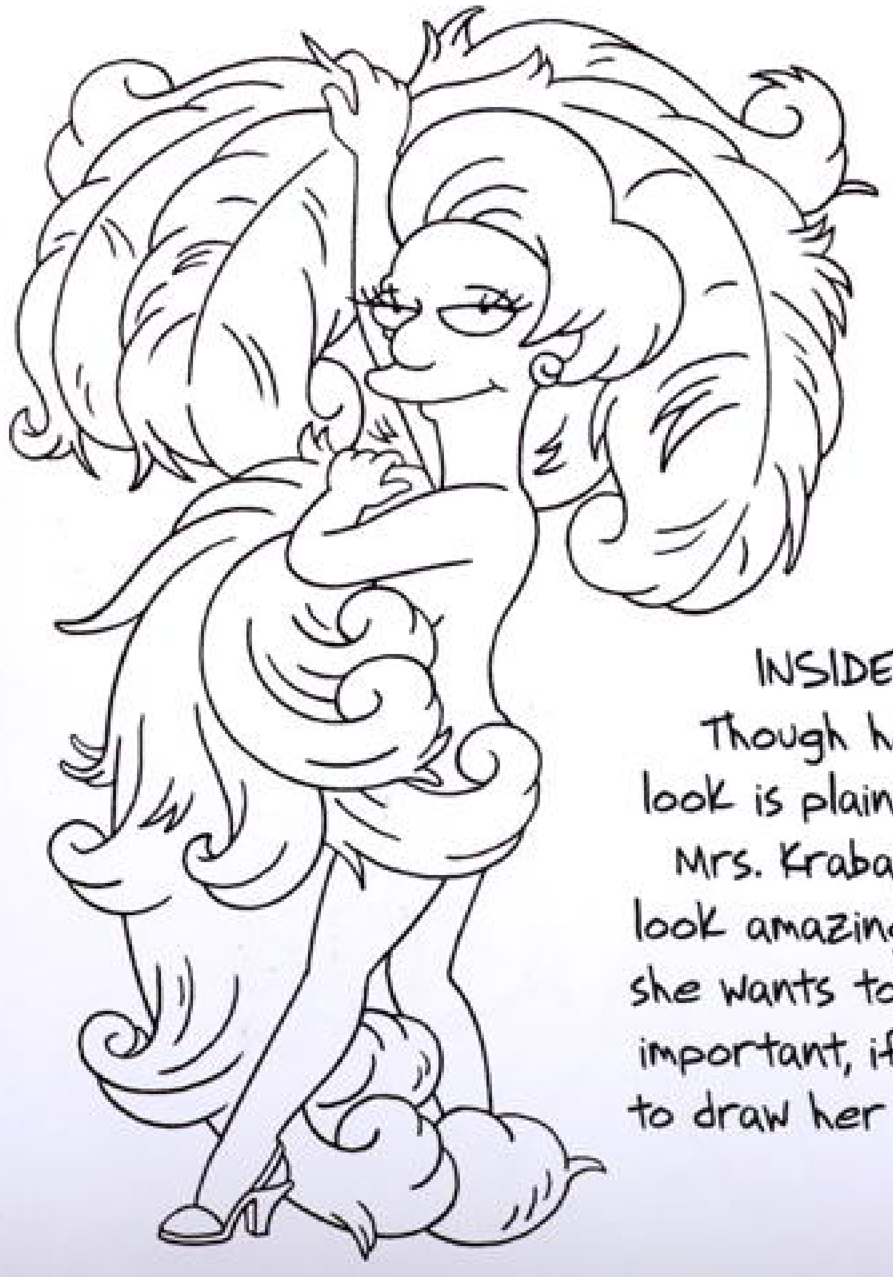
Slender, tapering legs

Skirt drops below knees.

Bottom of sweater hangs even with the bottom of torso.

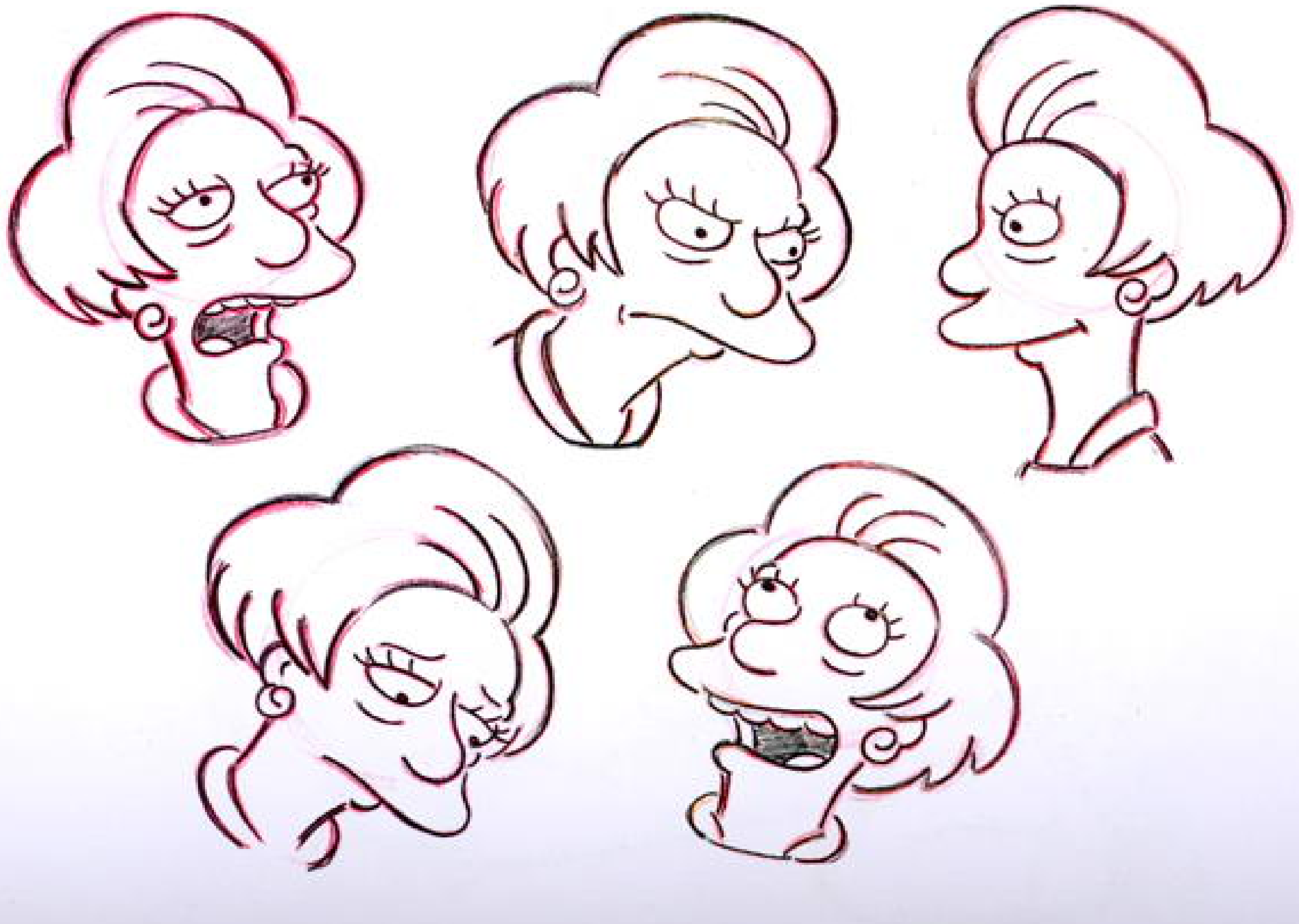
Collar of sweater wraps around neck.

Sensible shoes with a flat heel

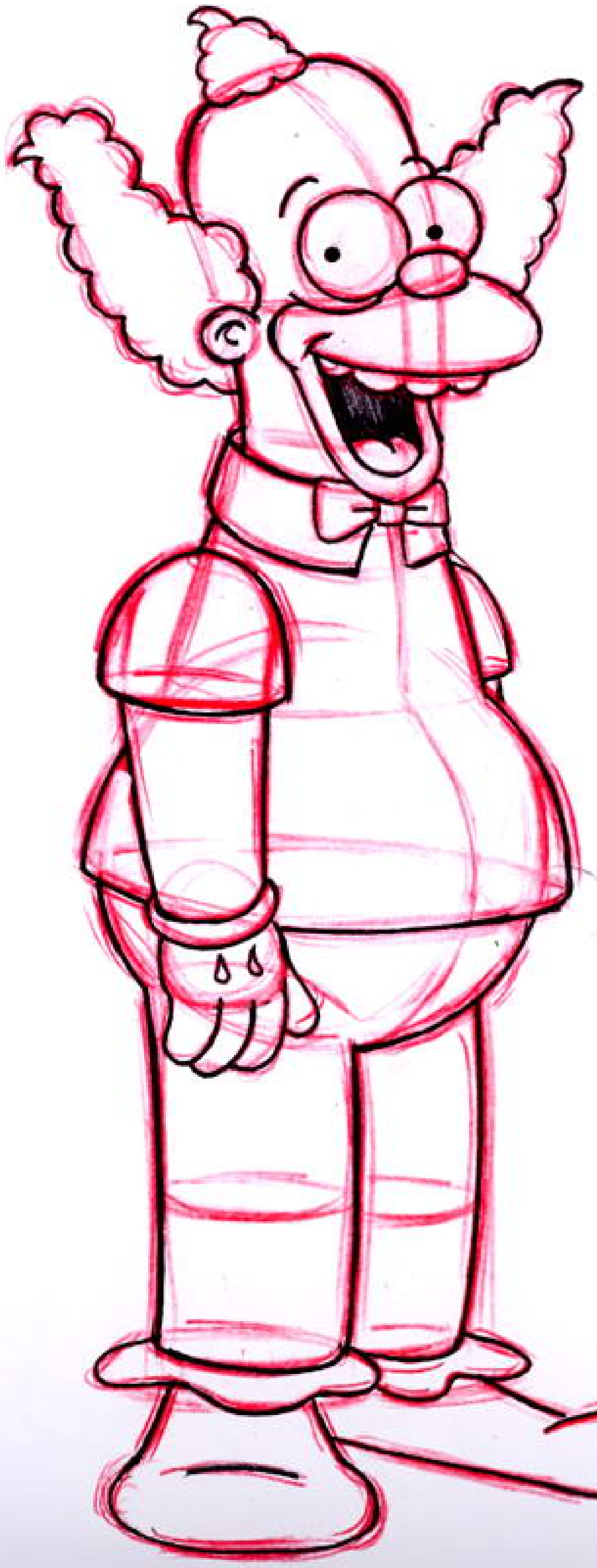


INSIDE TIP!
Though her usual look is plain and tired, Mrs. Krabappel can look amazingly sexy if she wants to (and more important, if you want to draw her that way!).

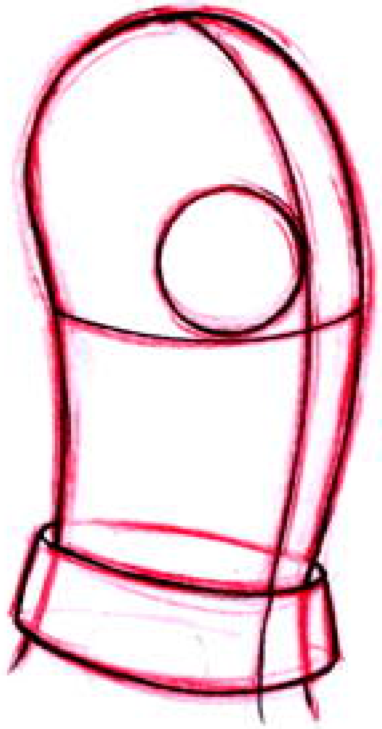
The Many Moods of Mrs. Krabappel



KRUSTY THE CLOWN

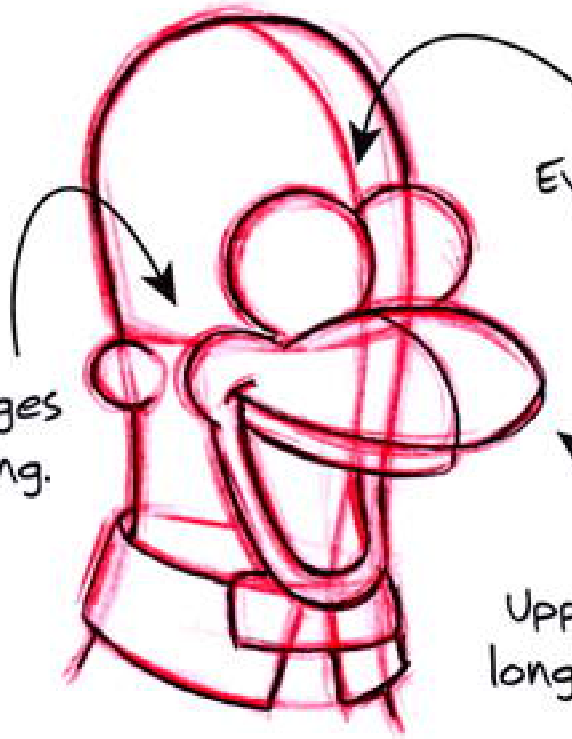


1.



Krusty's basic head shape is the same as Homer's.

2.

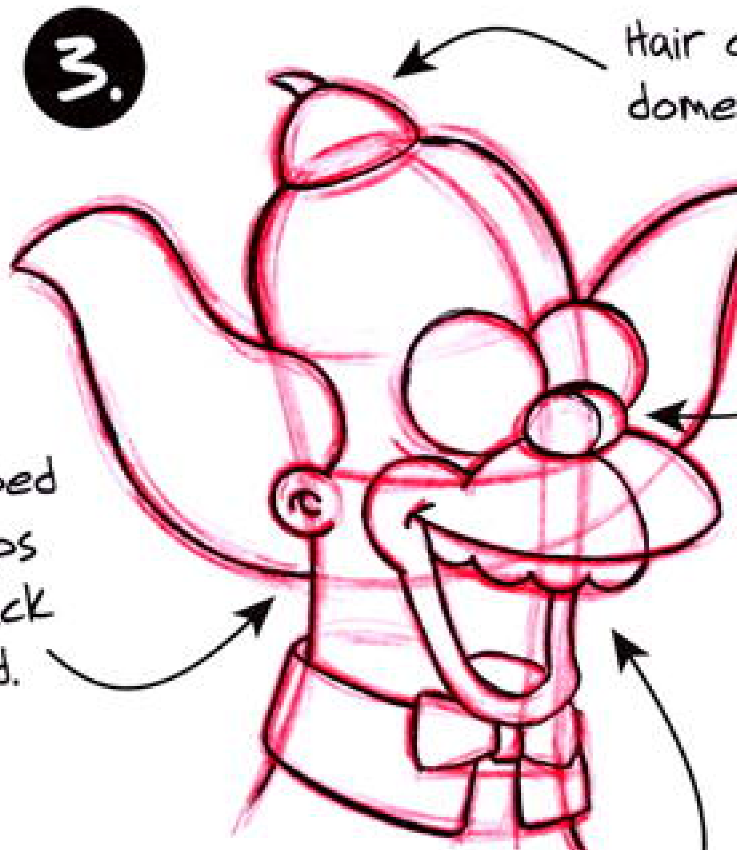


Eyes overlap.

Cheek bulges when smiling.

Upper lip is long and fat.

3.



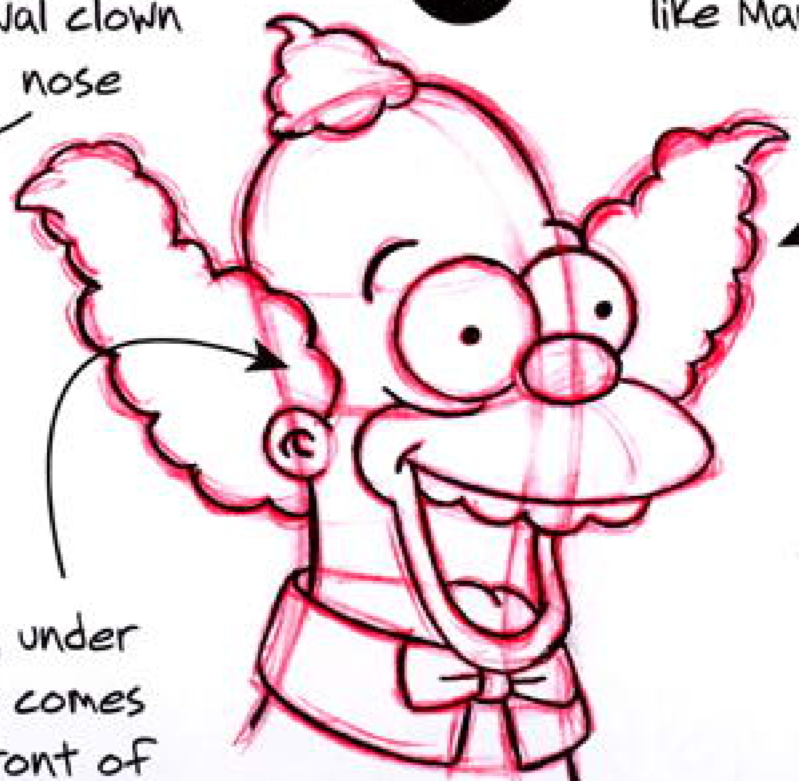
Hair on top is dome-shaped.

Oval clown nose

Wing-shaped hair wraps around back of head.

Four teeth show at this angle.

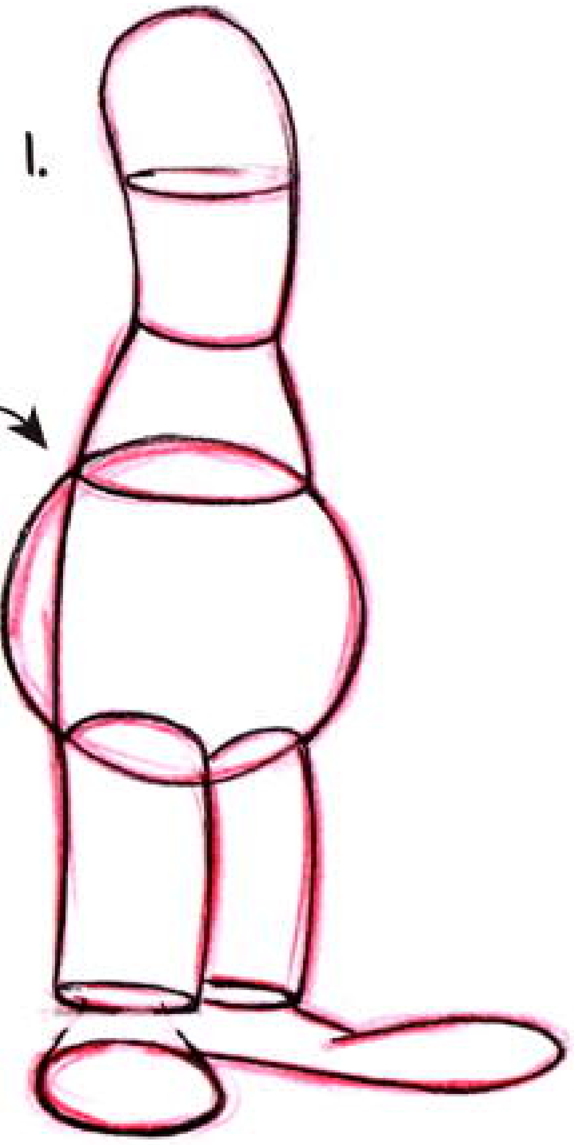
4.



Hair is scalloped like Marge's.

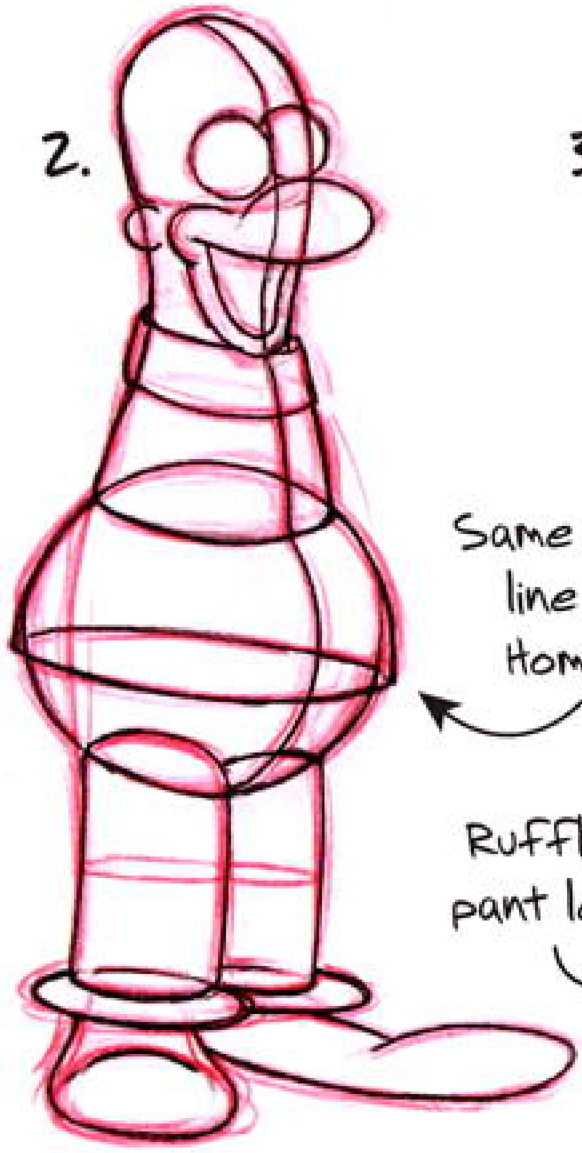
Bag under eye comes in front of beard area.

1.



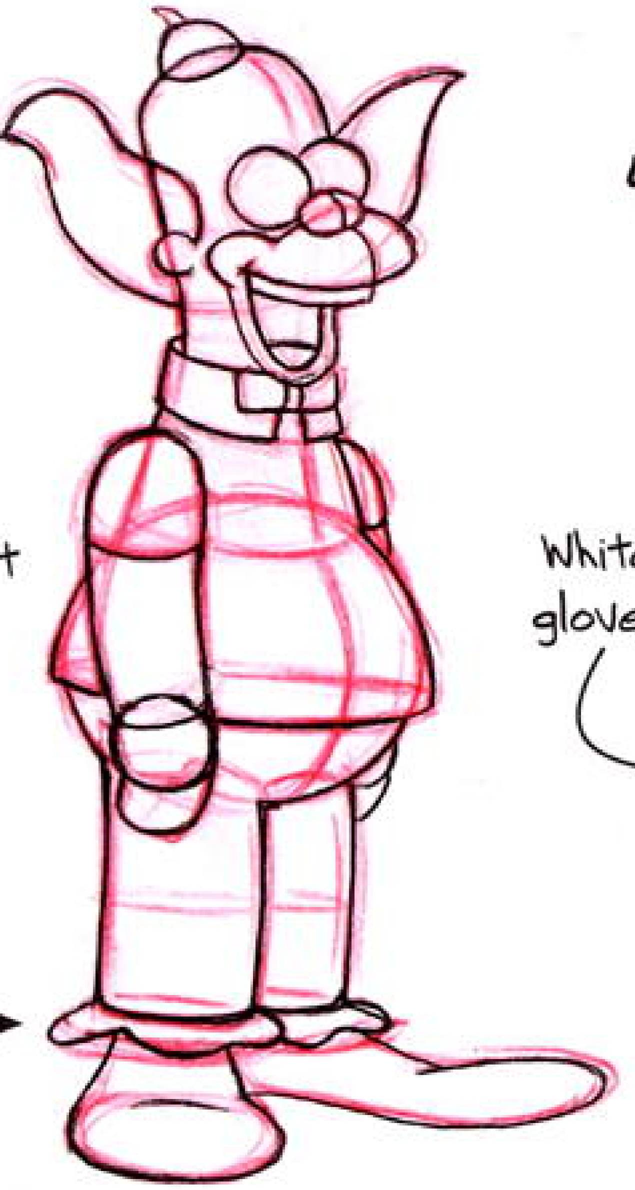
Krusty's body is the same as Homer's, except with big floppy shoes.

2.



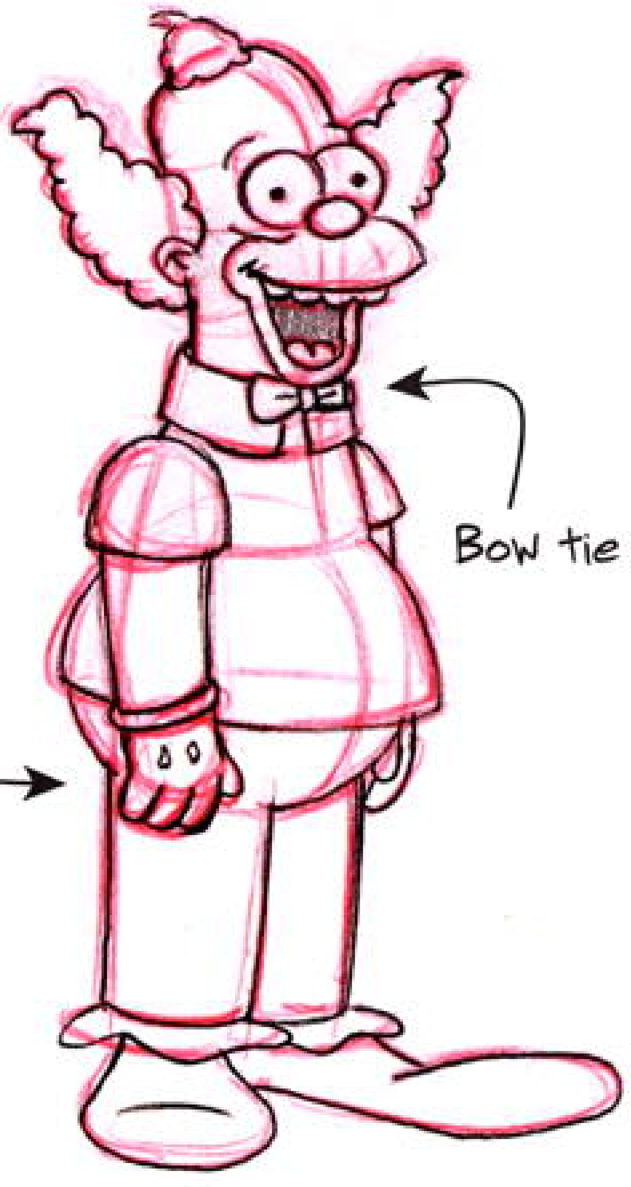
Same shirt line as Homer

3.



Ruffled pant legs

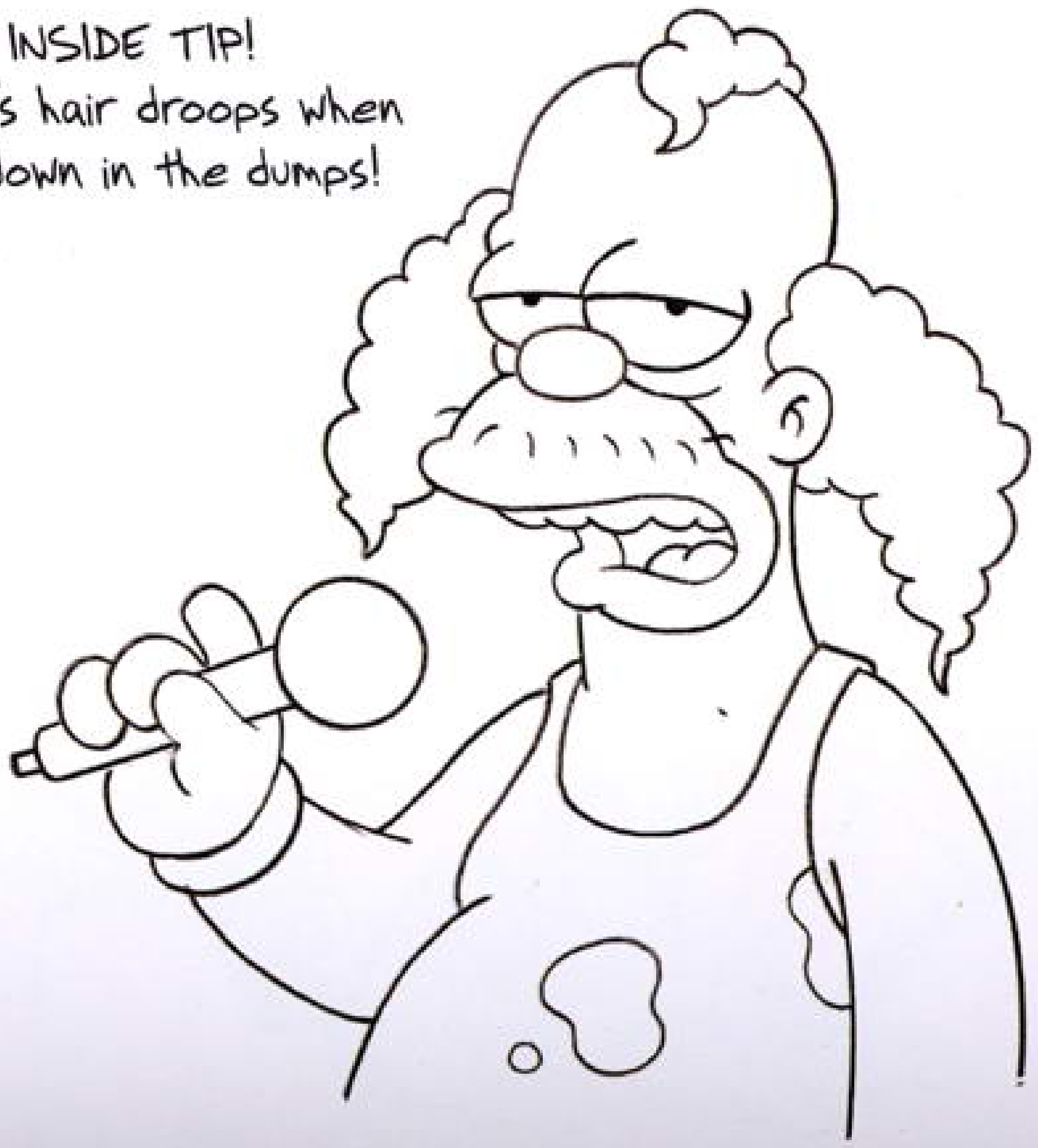
4.



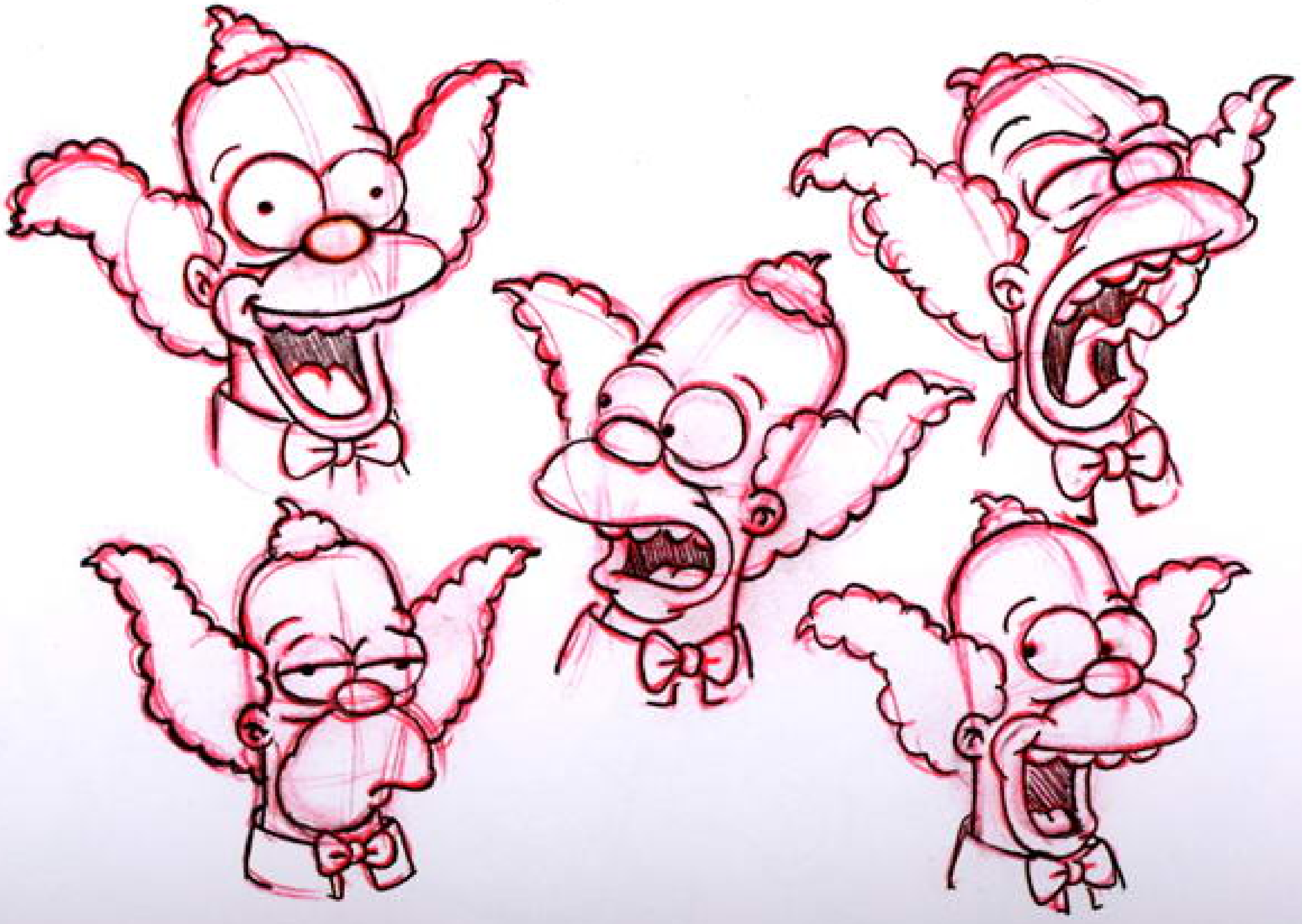
White gloves

Bow tie

INSIDE TIP!
Krusty's hair droops when he's down in the dumps!

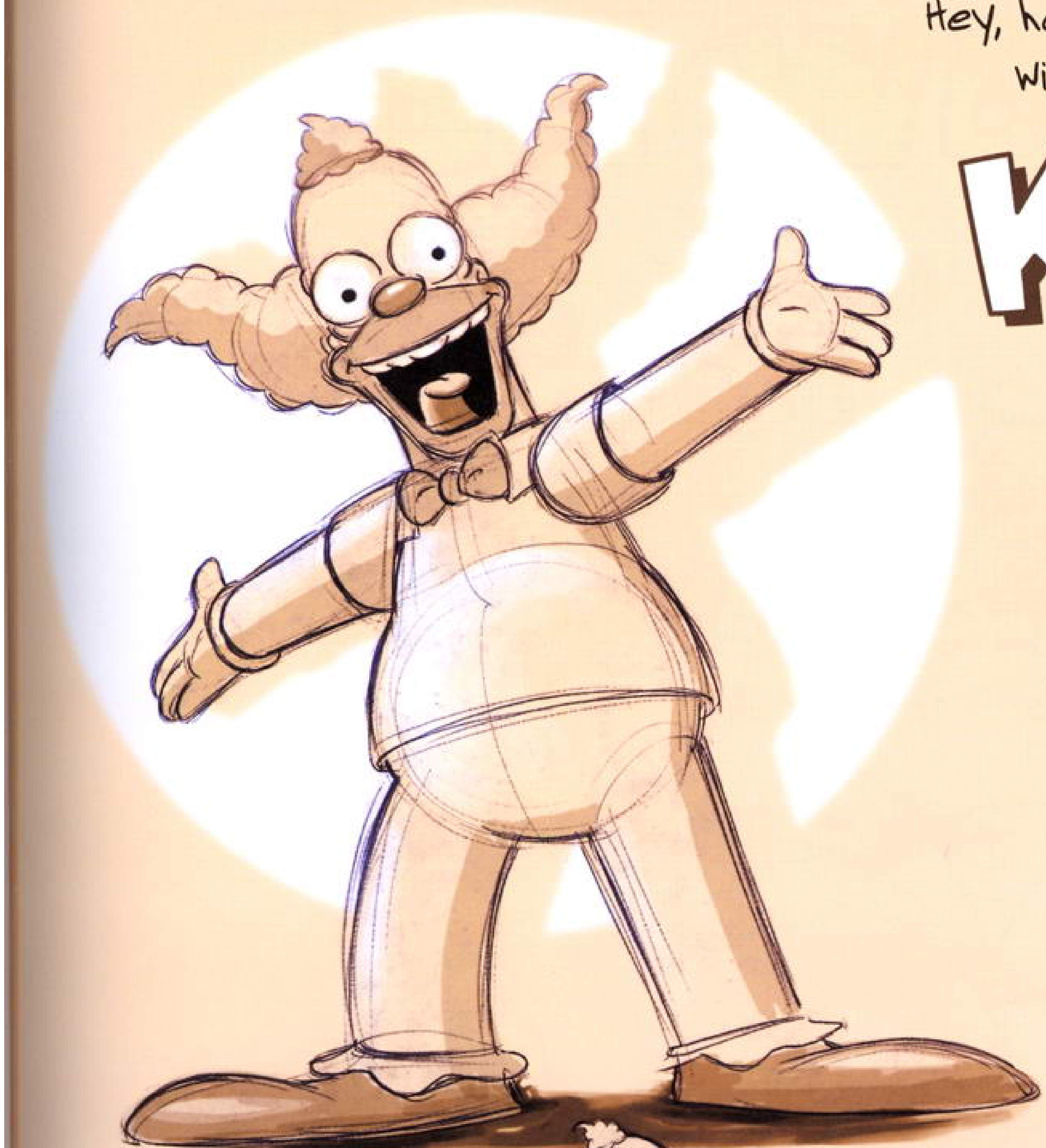


The Many Moods of Krusty

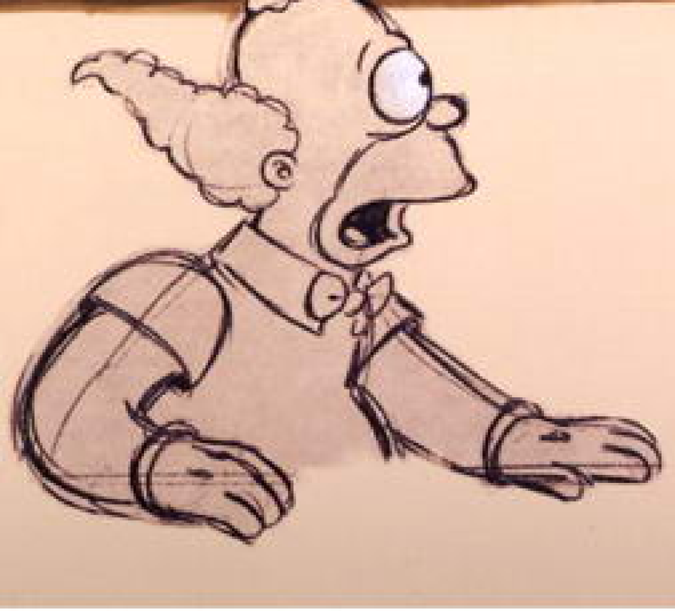


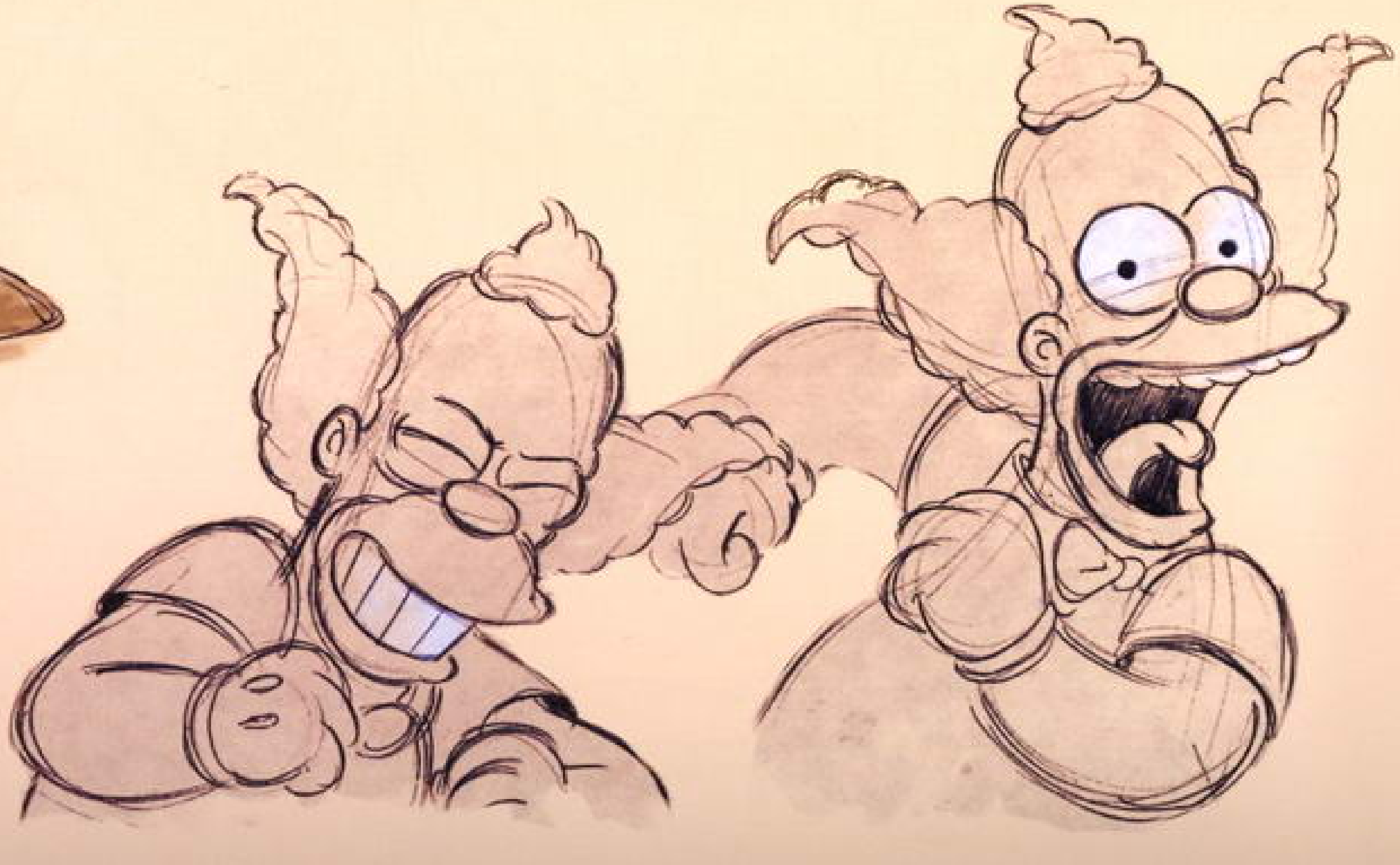
Hey, hey, Kids! Here's Simpsons animator ERICK TRAN with more tips on how to draw your ol' pal...

KRUSTY the Clown

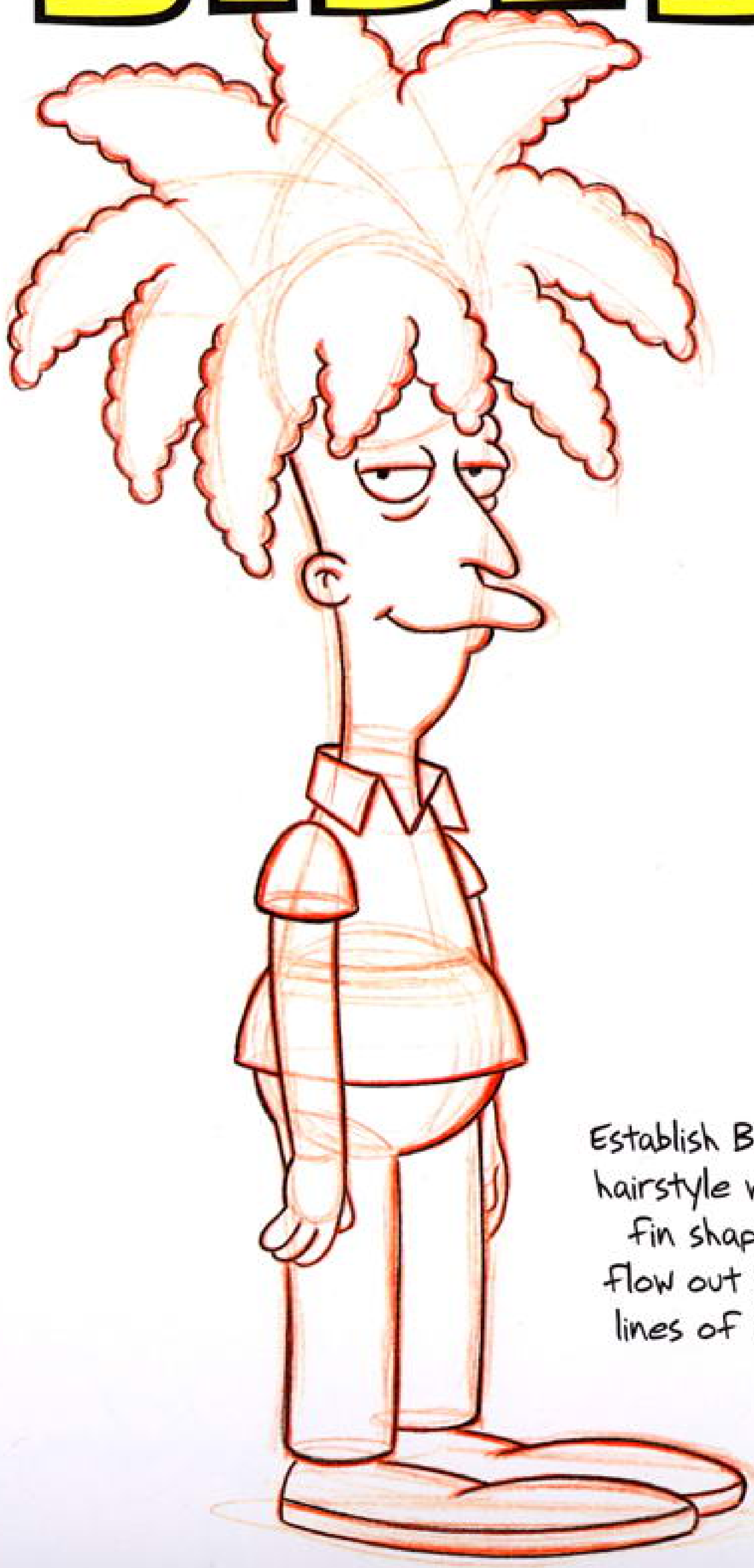


Krusty is truly one of our favorite characters in the cast to draw. When drawing him, think of Homer in a clown outfit. They are very similar in body proportions and head shape. Krusty is very expressive in every way. When drawing good over-the-top poses, your drawings need to read in clear graphic silhouettes. Here are some examples of what I mean.

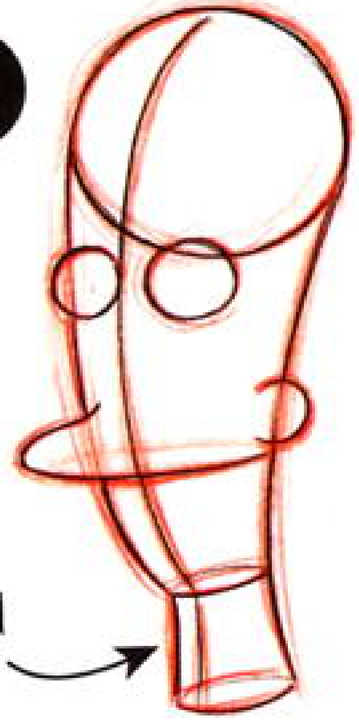




SIDESHOW BOB



1.

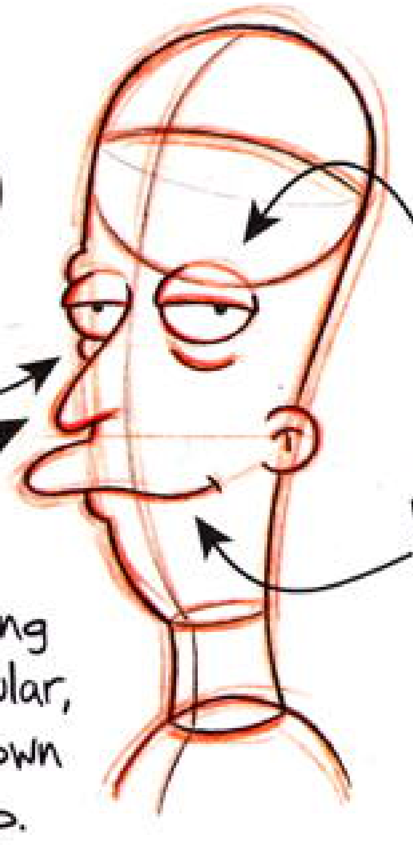


Bob's head shape is a longer version of Homer's thumb-shaped head. Eyes are set apart.

Upper lip is long and slender.

Neck is small and conical.

2.



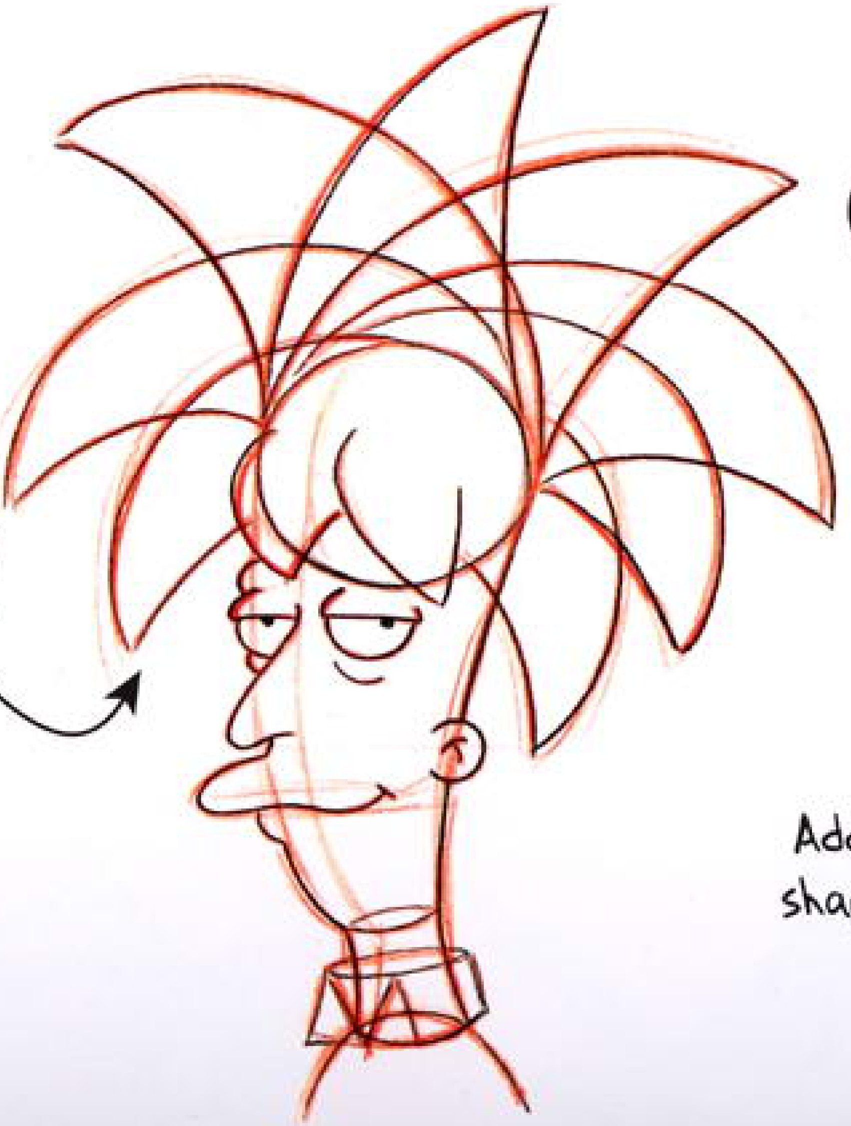
Eyelids are normally sleepy.

Bags under eyes

Nose is long and triangular, pointing down toward lip.

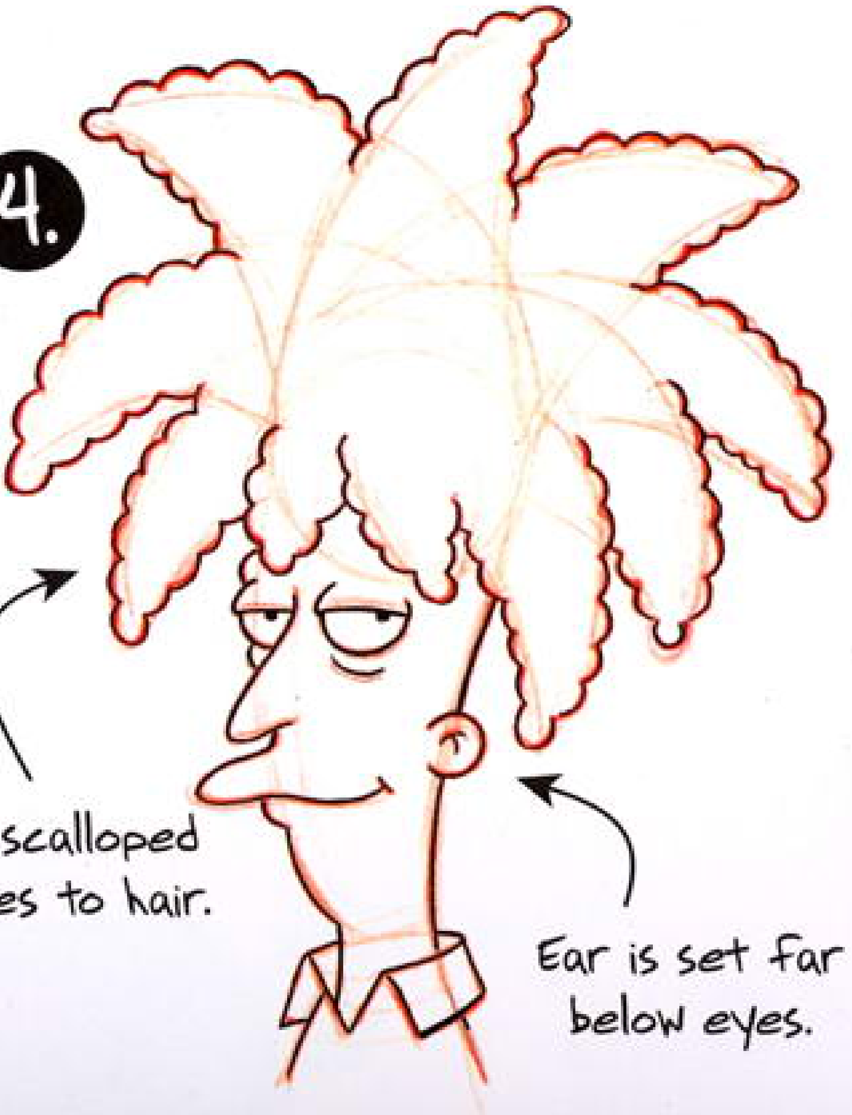
Bob's smile has a slight wave to it.

3.



Establish Bob's crazy hairstyle with shark fin shapes that flow out from the lines of his head.

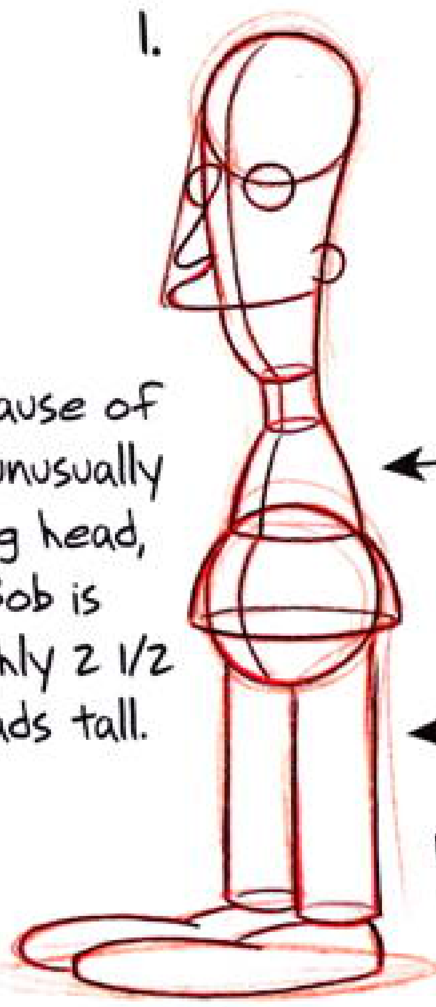
4.



Add scalloped shapes to hair.

Ear is set far below eyes.

1.

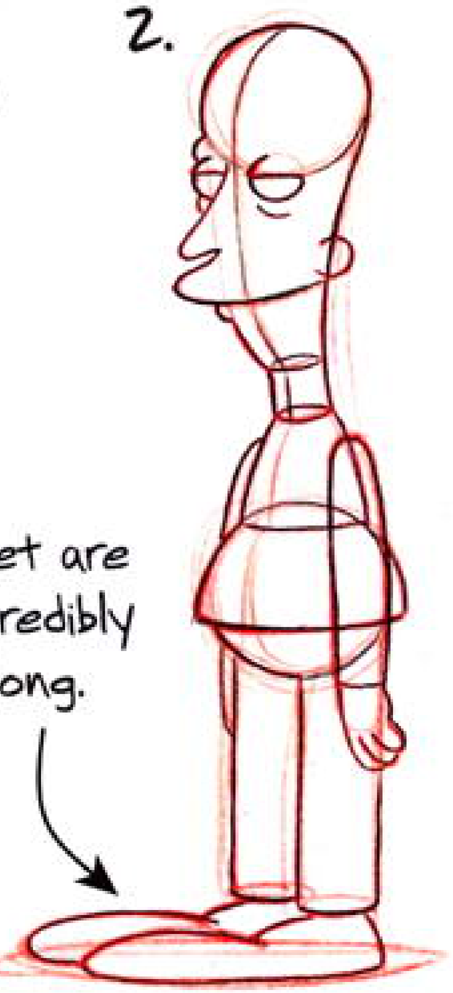


Torso is similar to Bart's in size and shape.

Because of his unusually long head, Bob is roughly 2 1/2 heads tall.

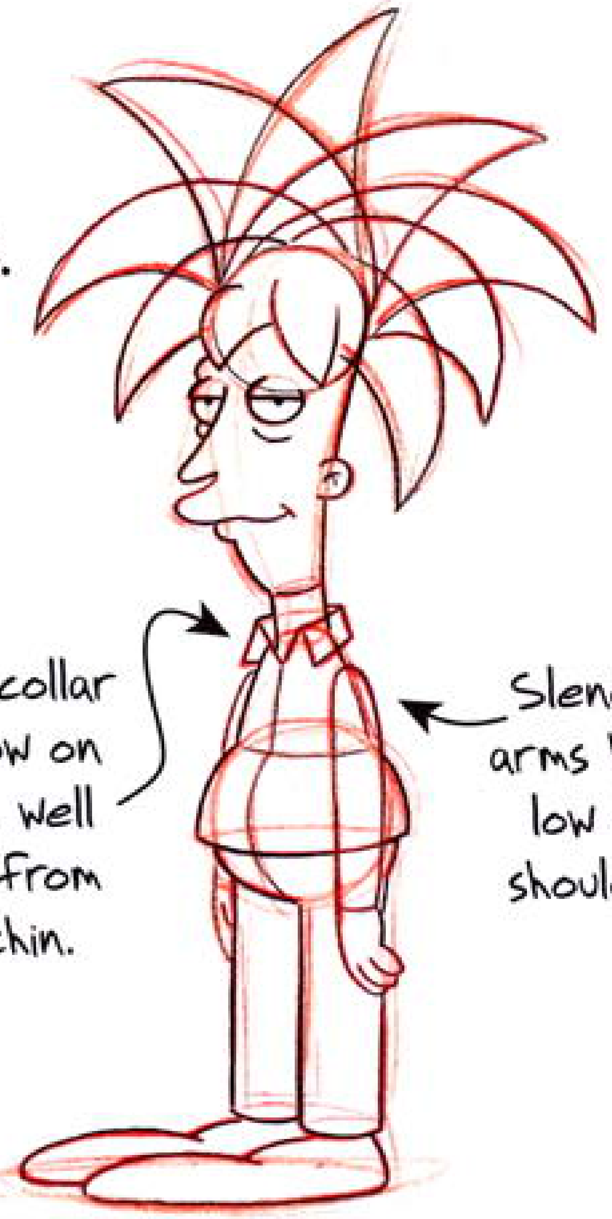
Legs are long and slender.

2.



Feet are incredibly long.

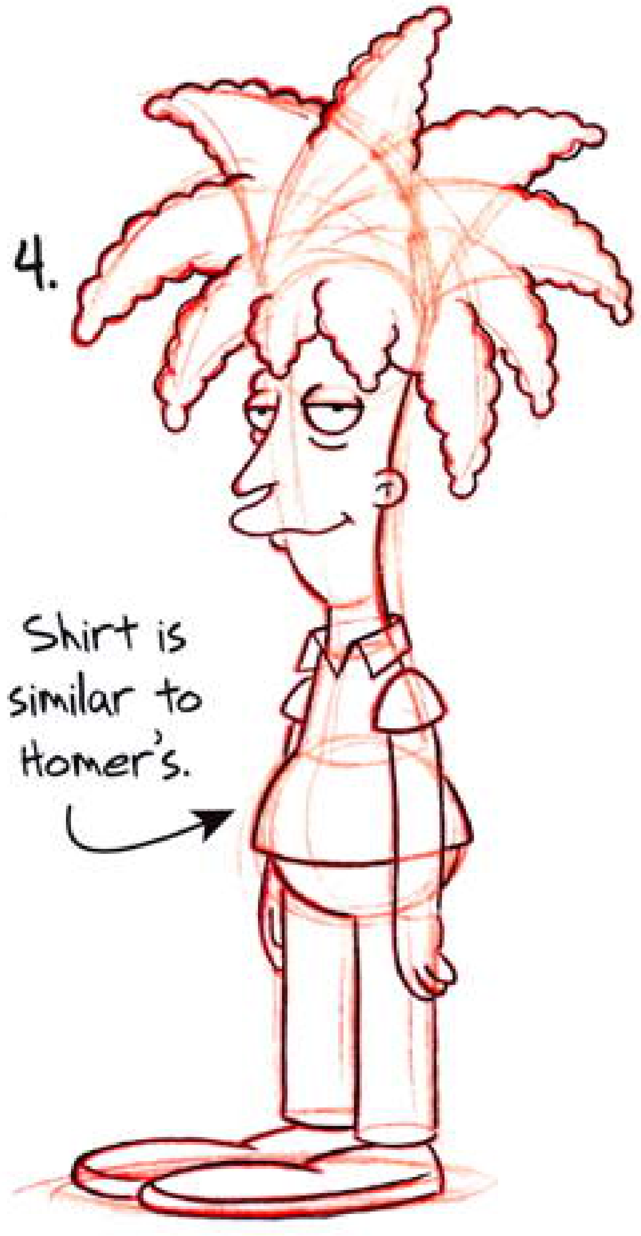
3.



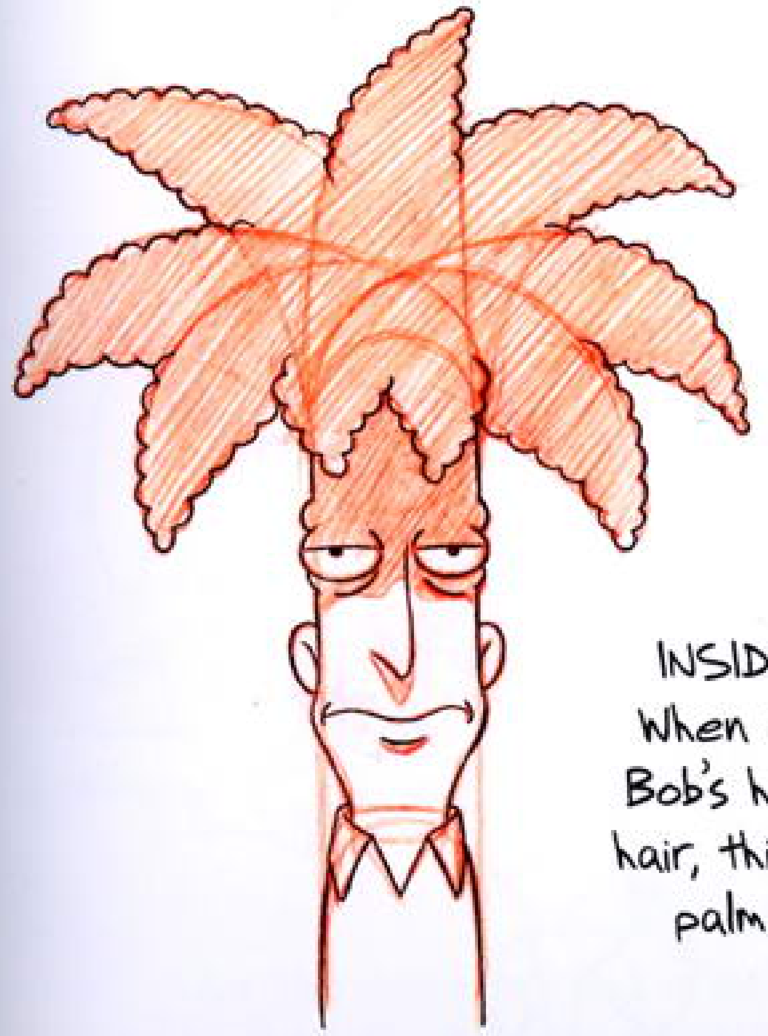
Shirt collar sits low on neck, well away from his chin.

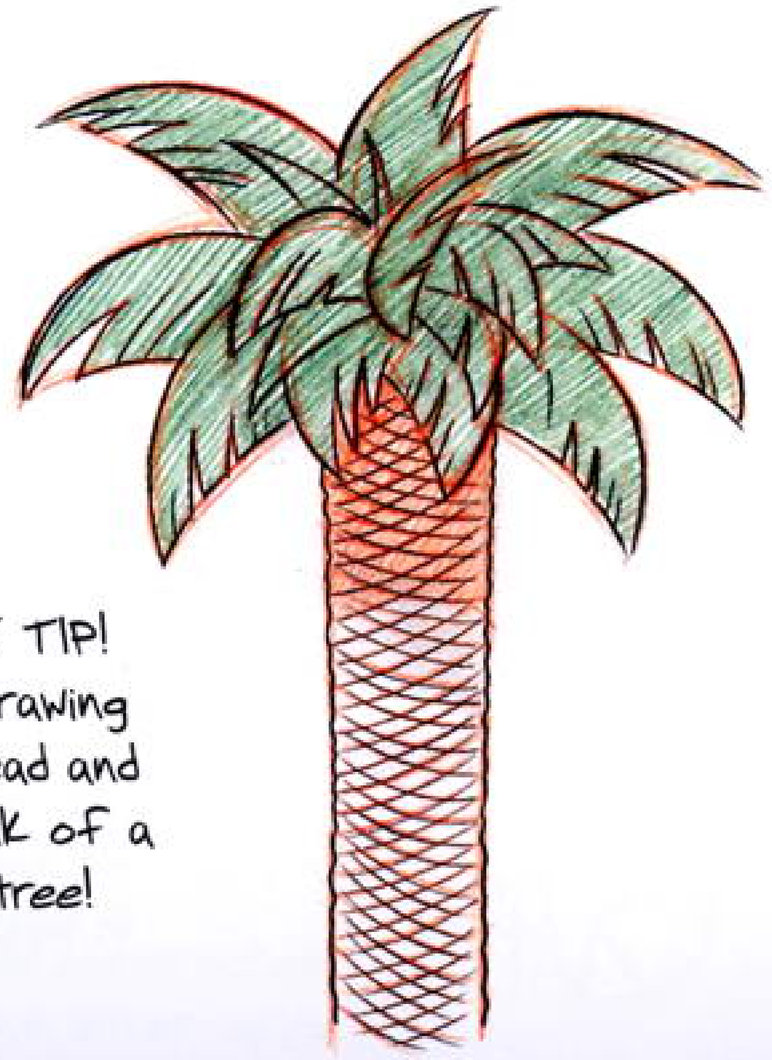
Slender arms hang low on shoulder.

4.

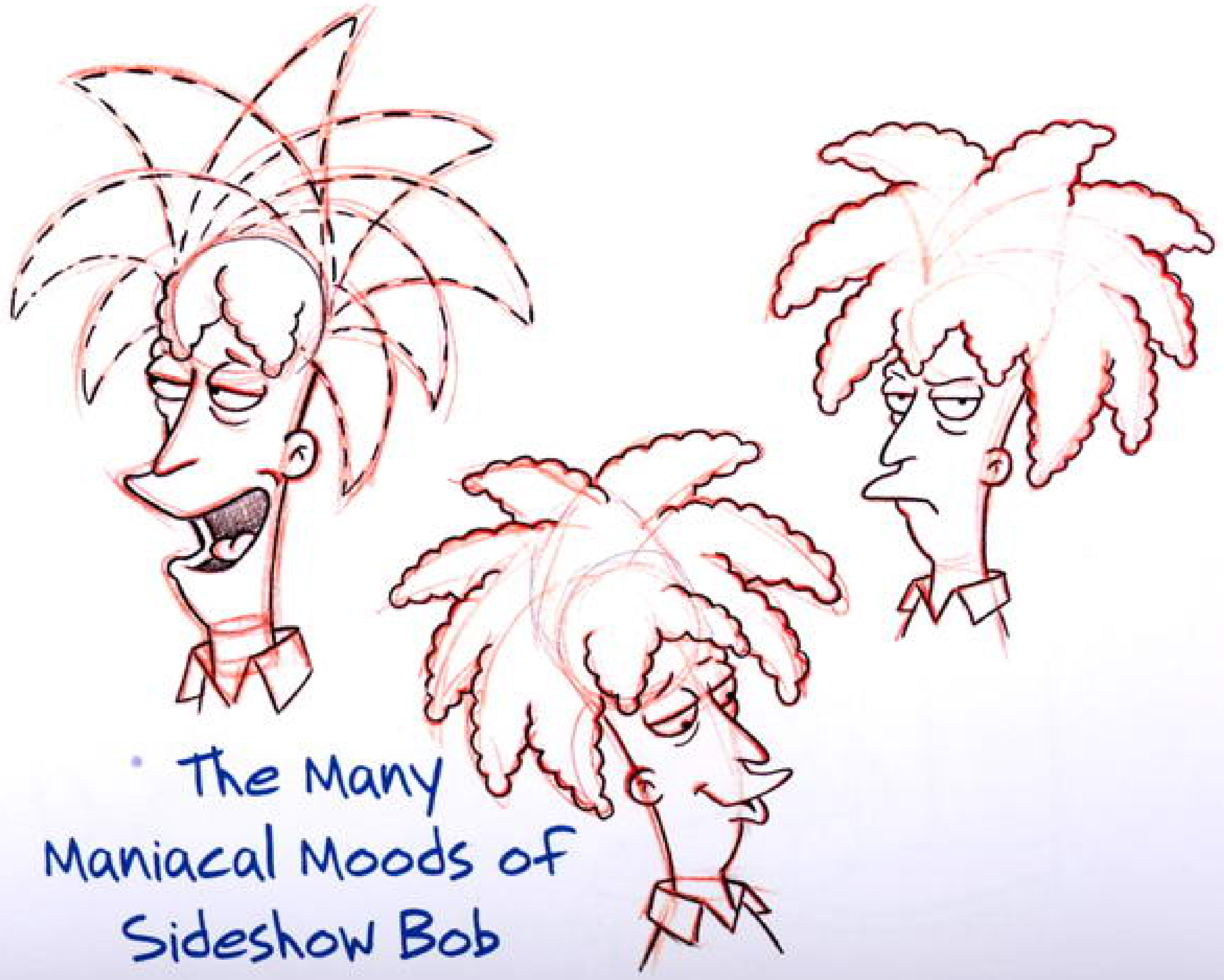


Shirt is similar to Homer's.



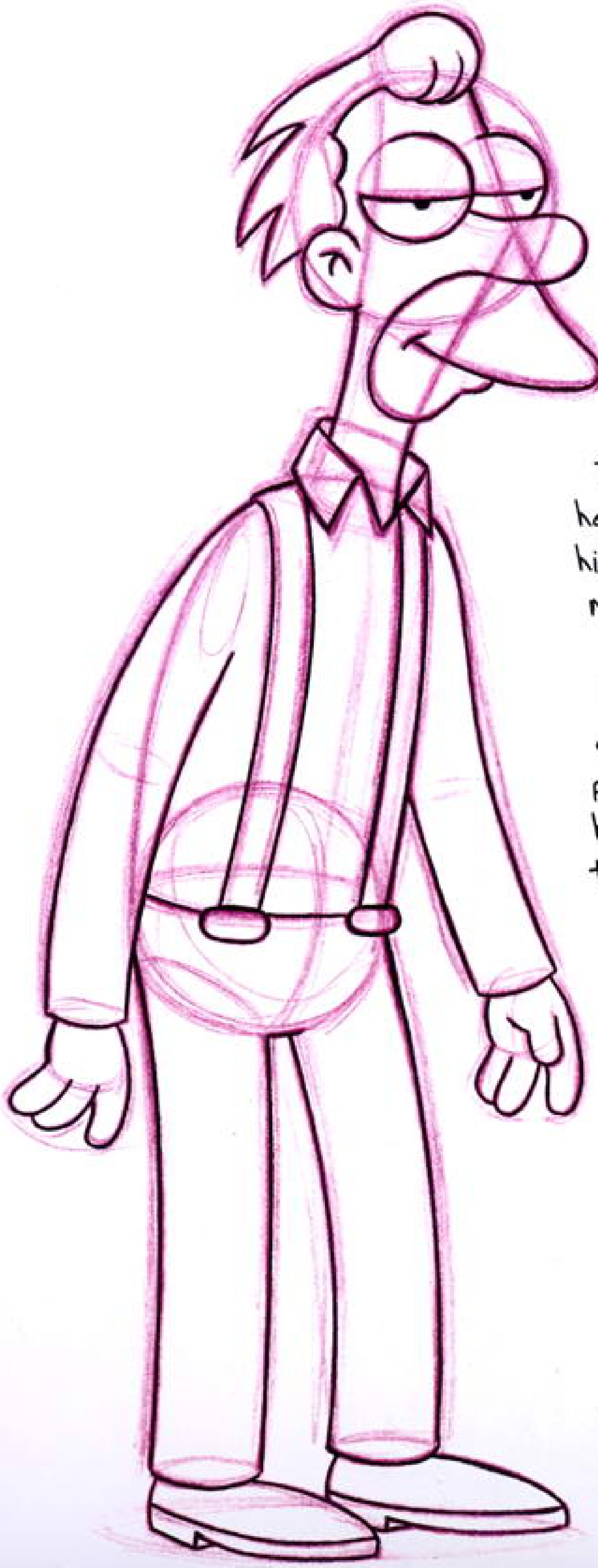


INSIDE TIP! When drawing Bob's head and hair, think of a palm tree!



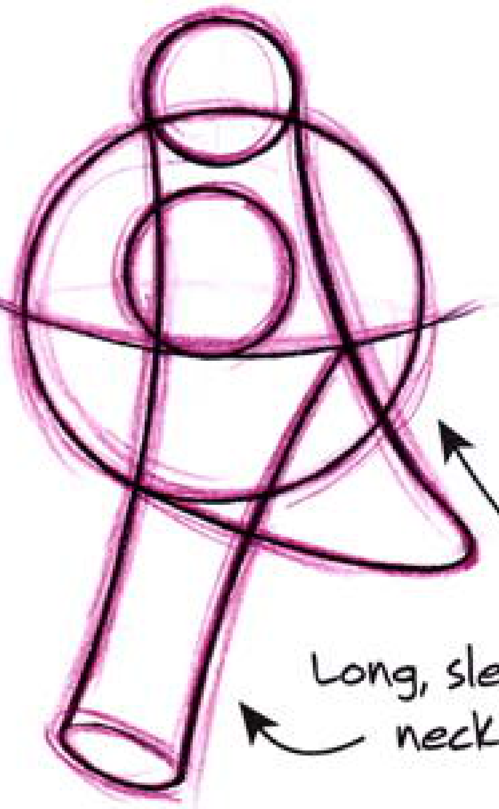
The Many Maniacal Moods of Sideshow Bob

LENNY



1.

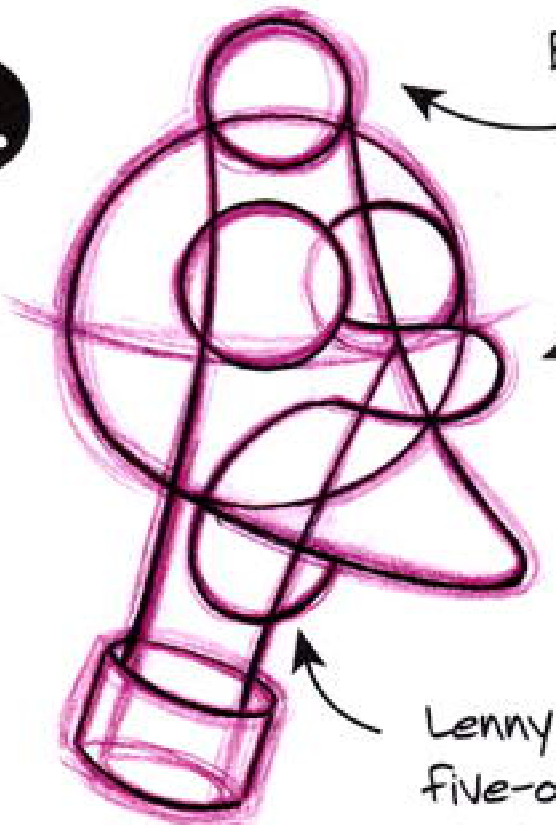
Though Lenny's head is not round, his eyes protrude more than most characters'. This ball shape establishes the parameters of his features on the upper part of his head.



Long, triangular upper lip flows smoothly up to forehead.

Long, slender neck

2.

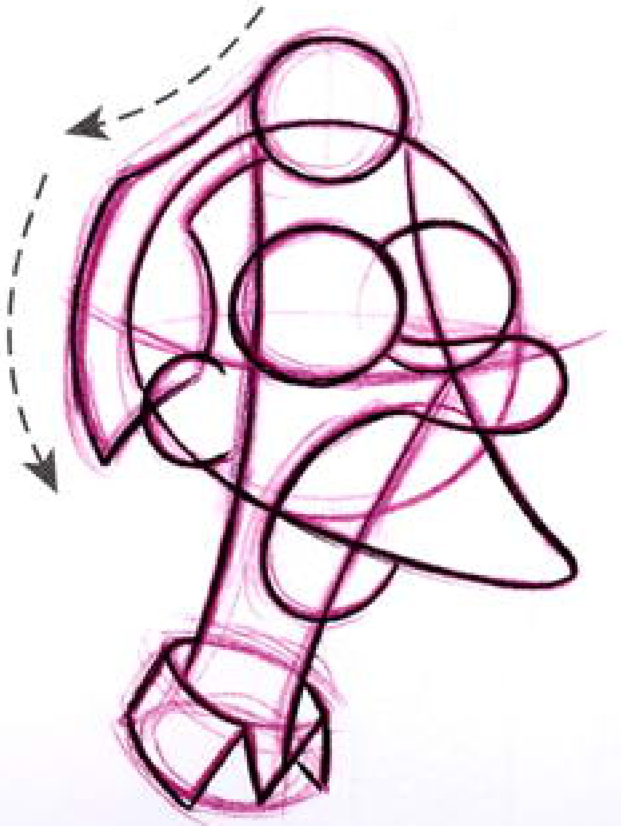


Ball establishes shape of pompadour.

Long nose curves up slightly.

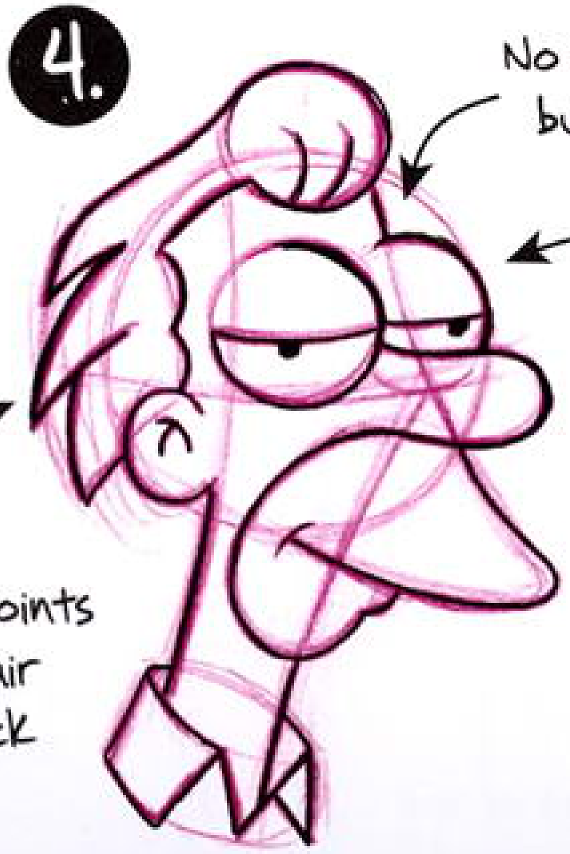
Lenny has a five-o'clock shadow like Homer.

3.



Hair slopes back from pompadour and down back of skull.

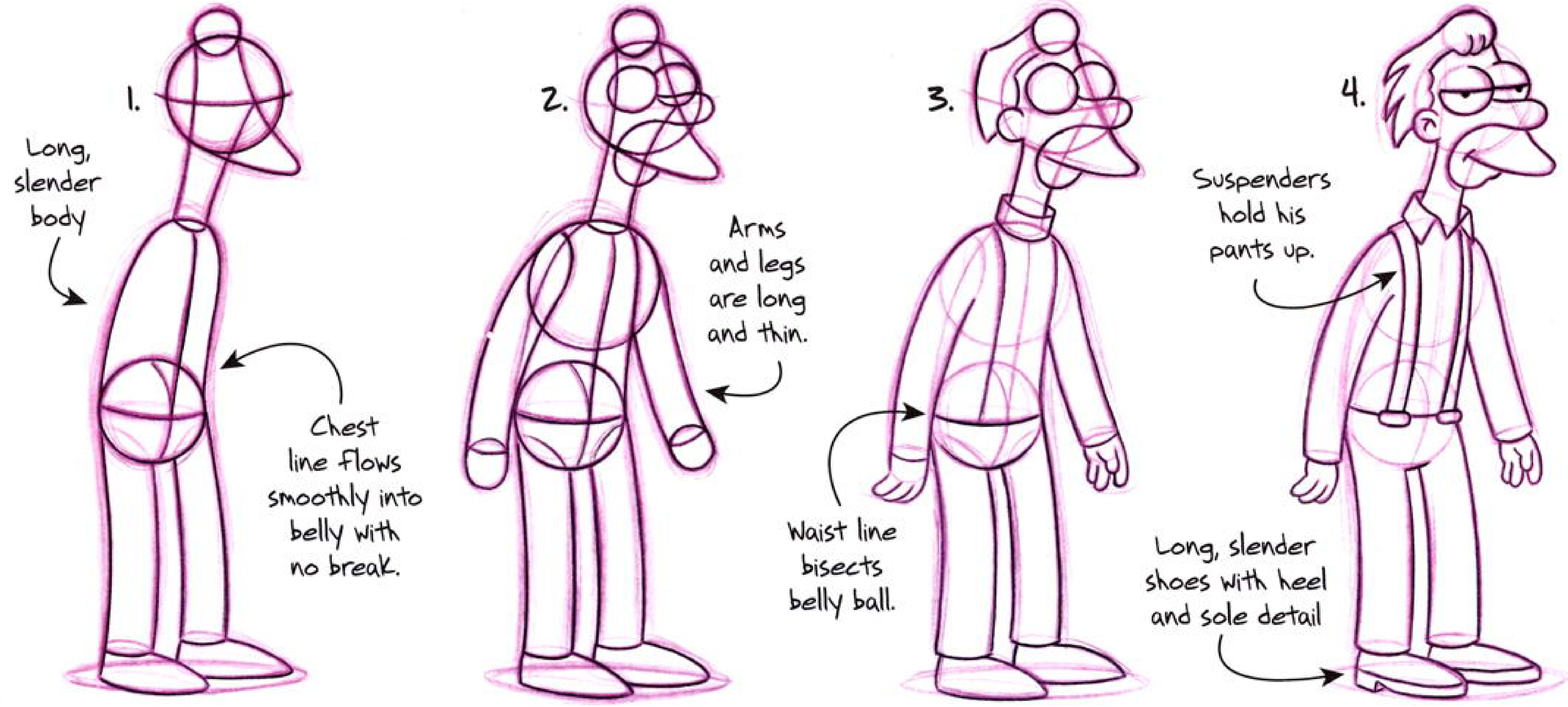
4.



No brow bump

Big, sleepy eyelids

Three points of hair in back



Long, slender body

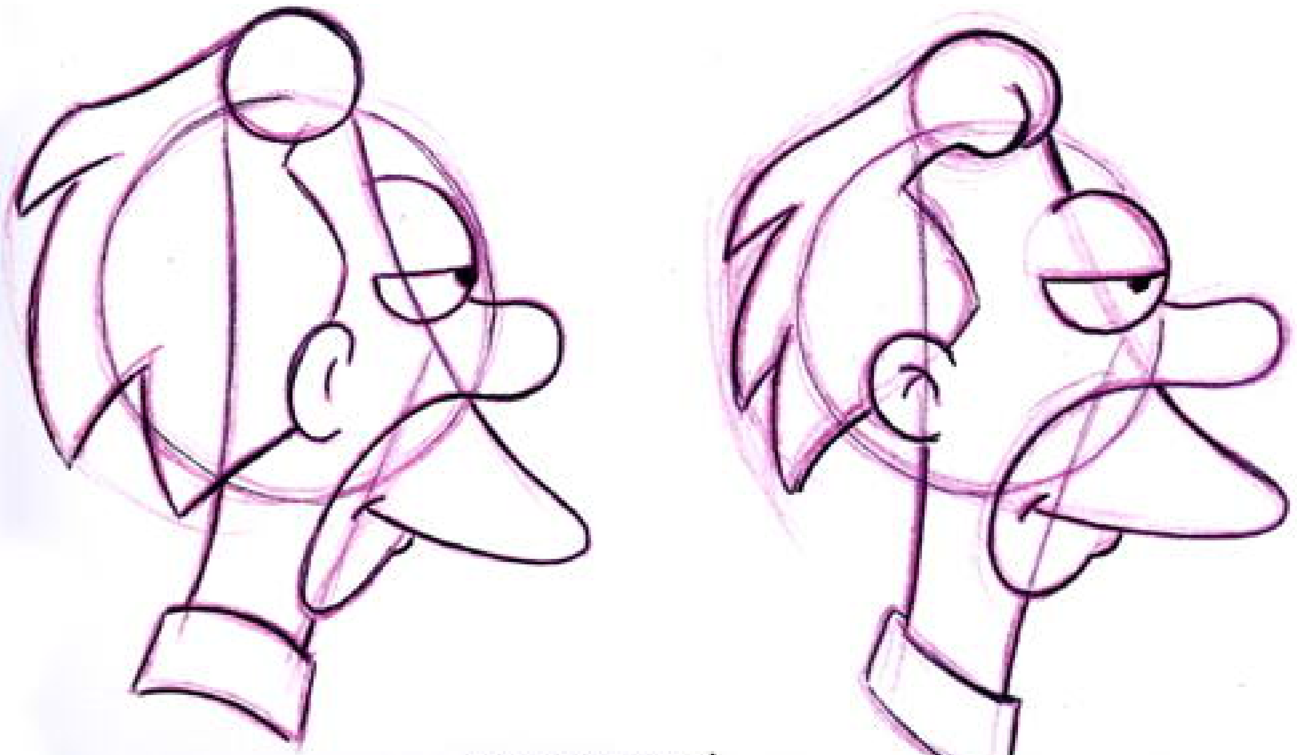
Chest line flows smoothly into belly with no break.

Arms and legs are long and thin.

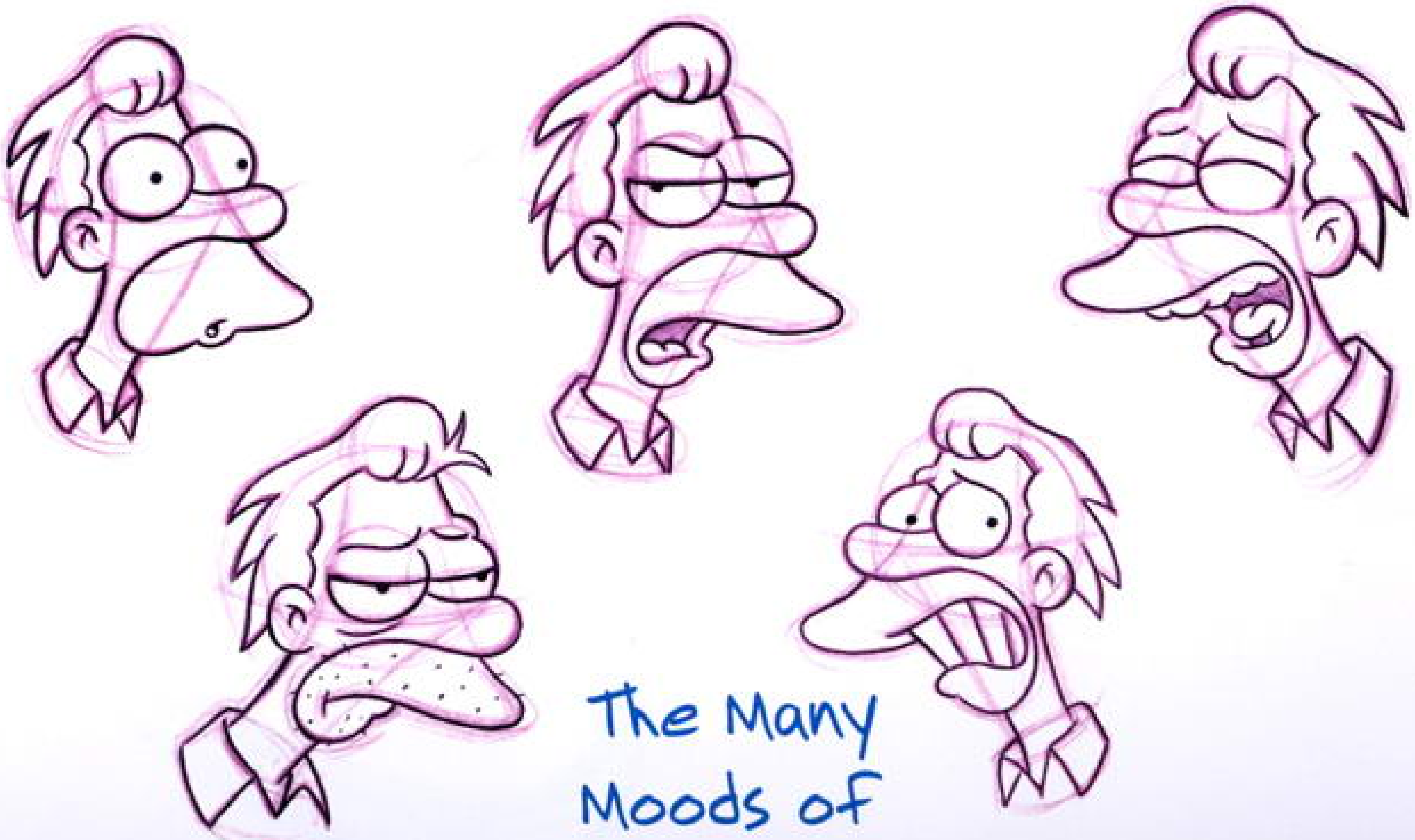
Waist line bisects belly ball.

Suspenders hold his pants up.

Long, slender shoes with heel and sole detail

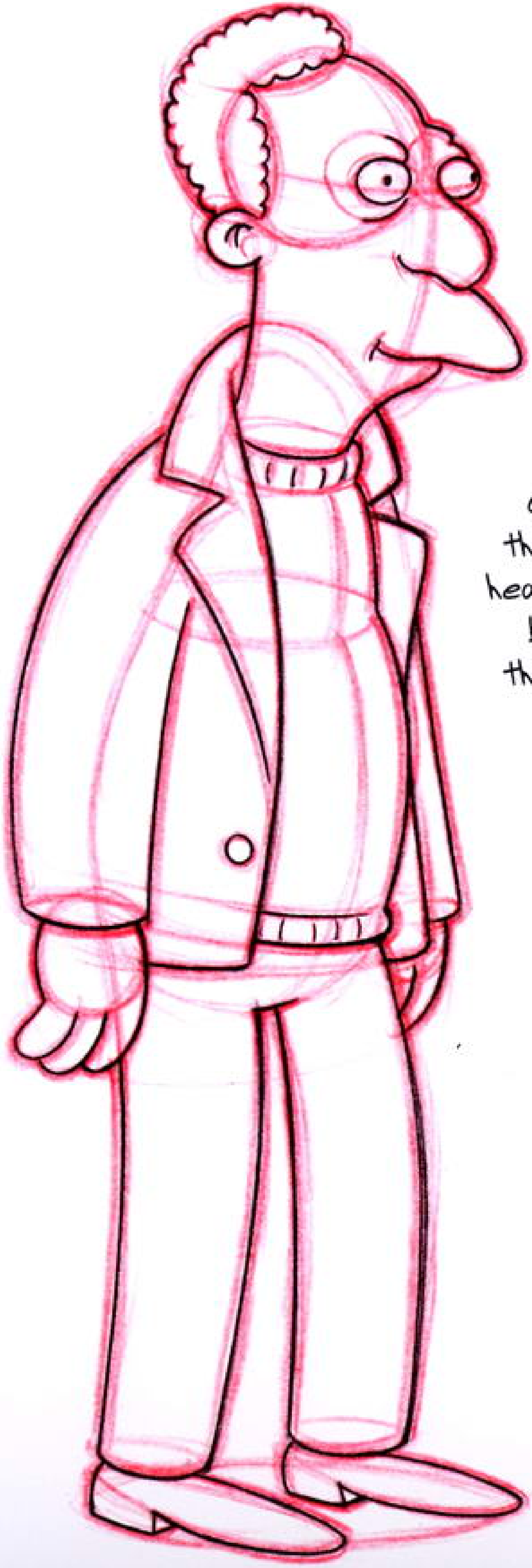


INSIDE TIP!
Use the same ball and triangle construction method for Lenny's head from other views to achieve a consistent model.

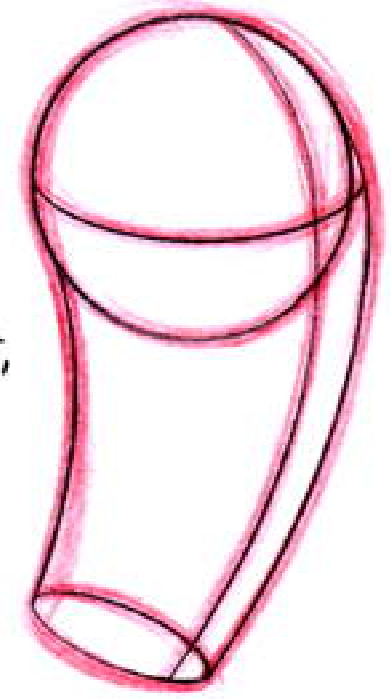


The Many Moods of Lenny

CARL

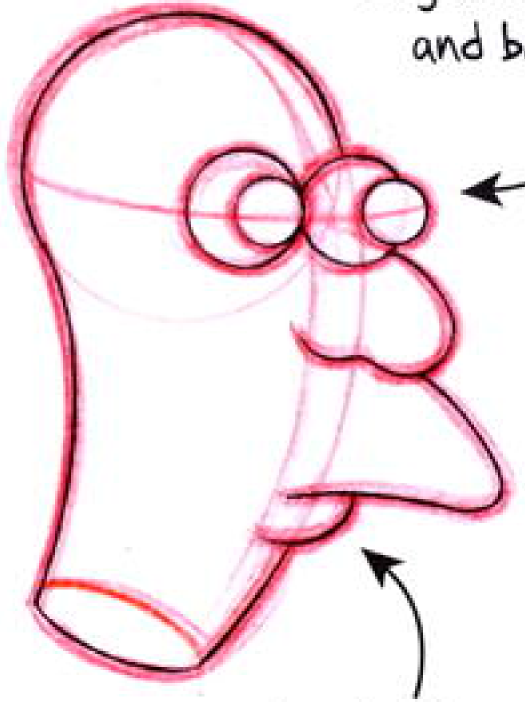


1.



Carl has a thumb-shaped head like Homer, but with a thinner neck.

2.

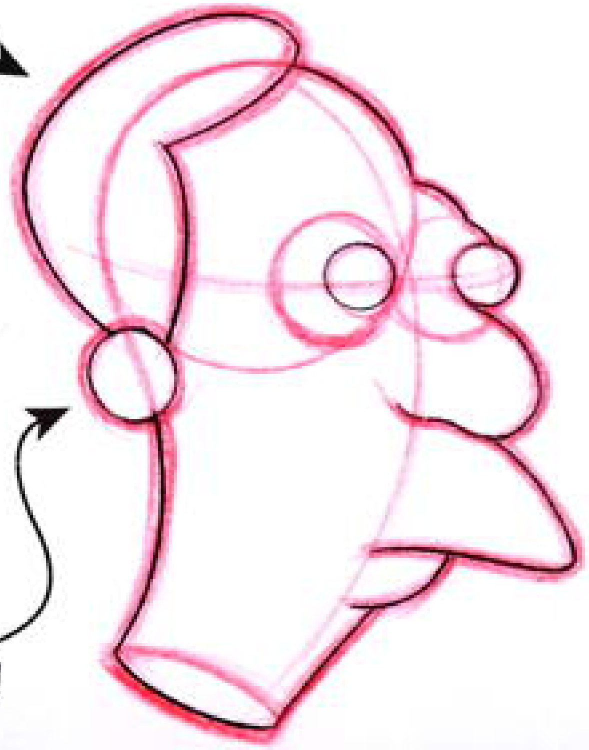


Eyes are small with bulges of skin above and below them.

Upper lip is sharp and triangular.

Lower lip is heavy.

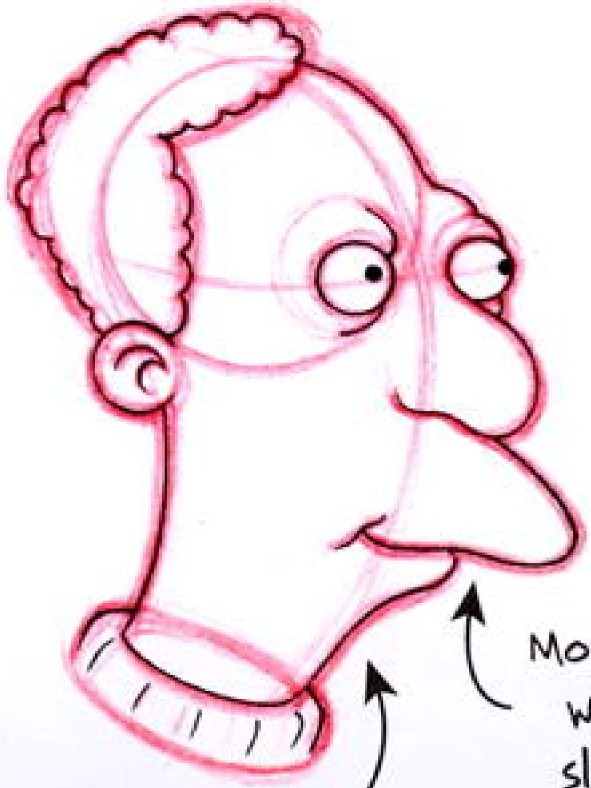
3.



Hair mass is somewhat square and sits far to the back of Carl's head at an angle.

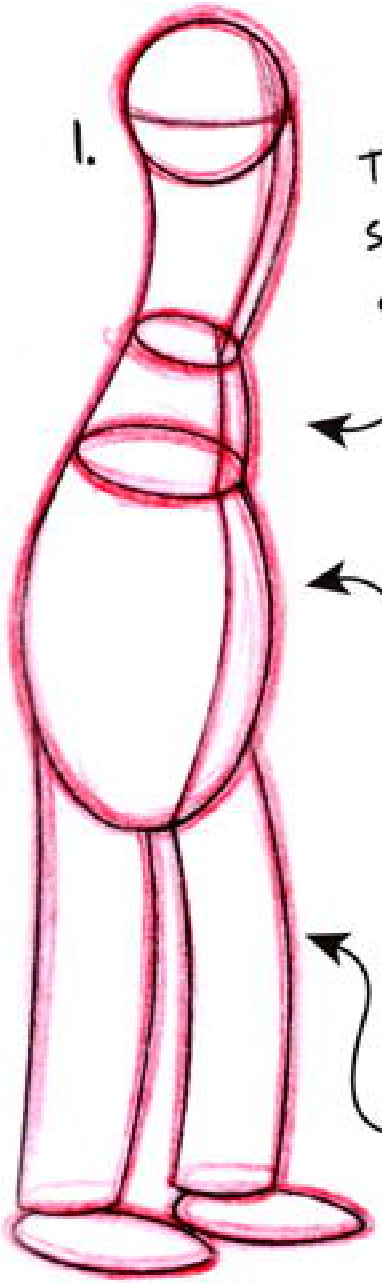
Ear sits just below eye line.

4.



Mouth line wavers slightly.

Neck flows smoothly into lower lip.

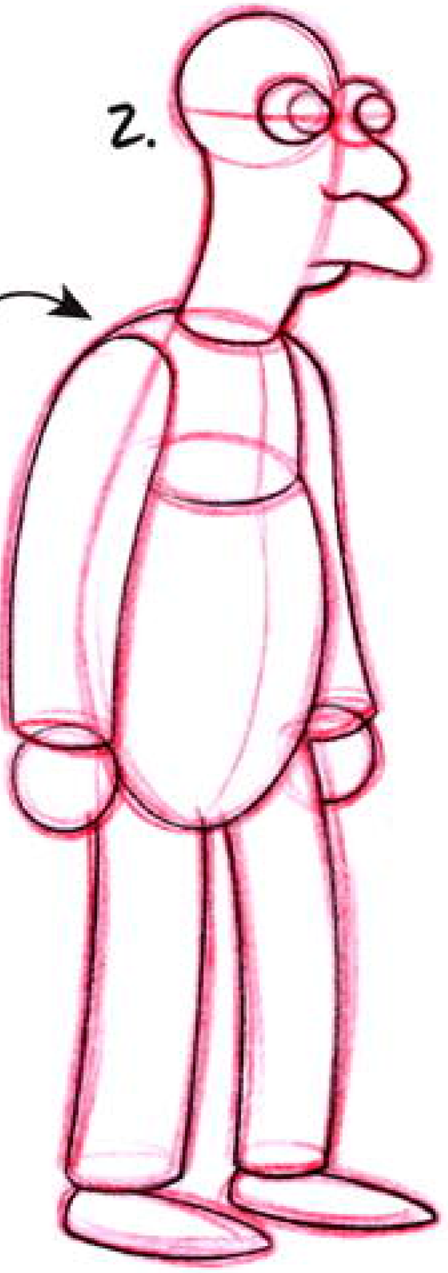


Thimble-shaped chest

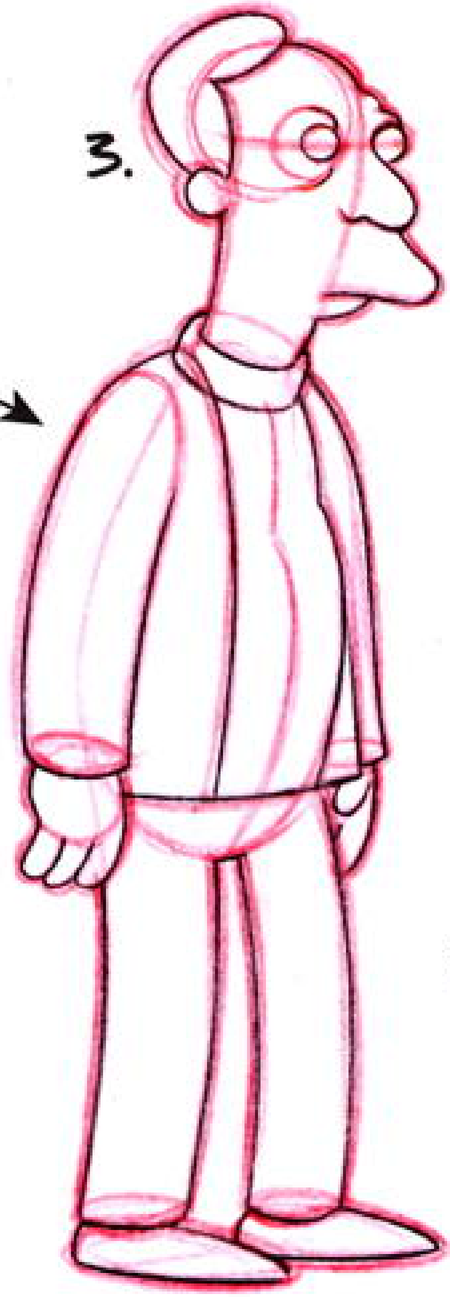
Long, oval belly

Long legs

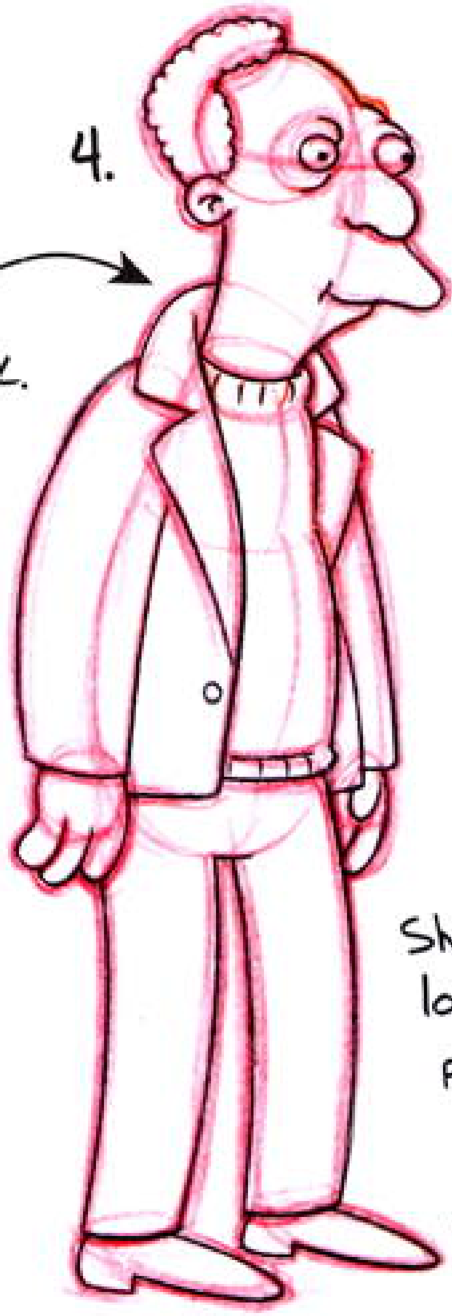
Wide shoulders



Good posture

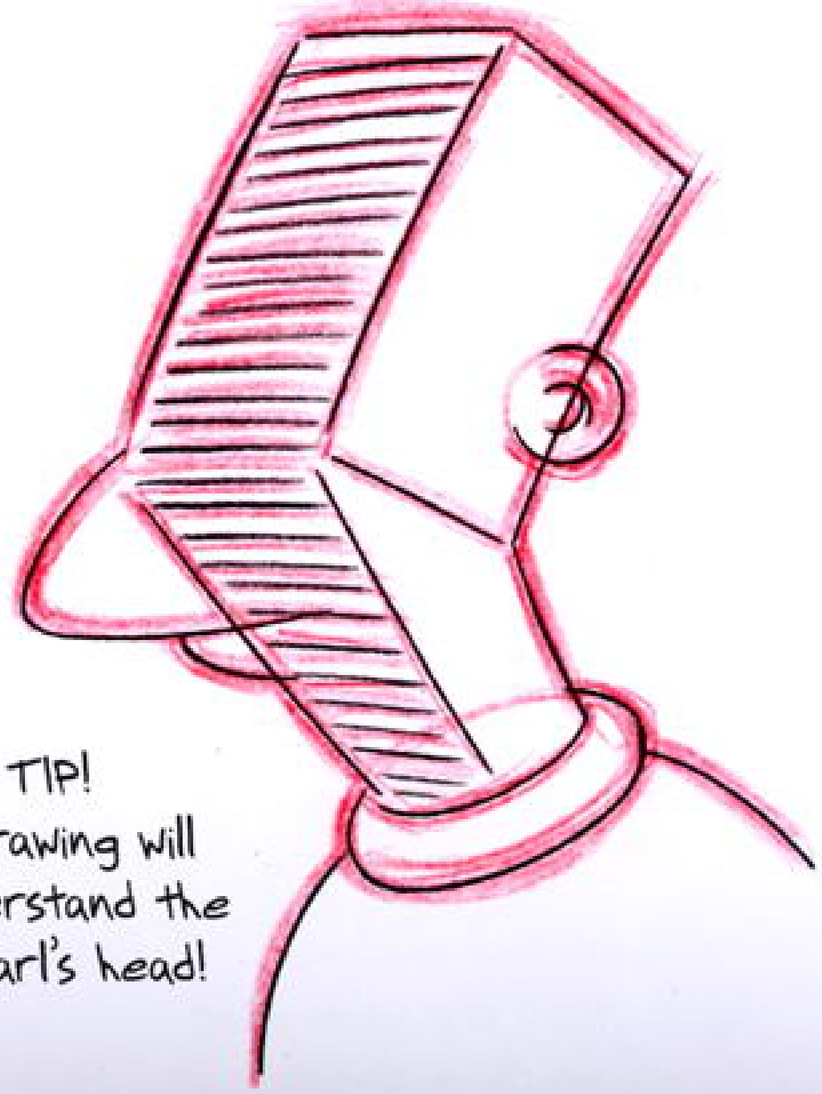


Collar of jacket rides high on his neck.

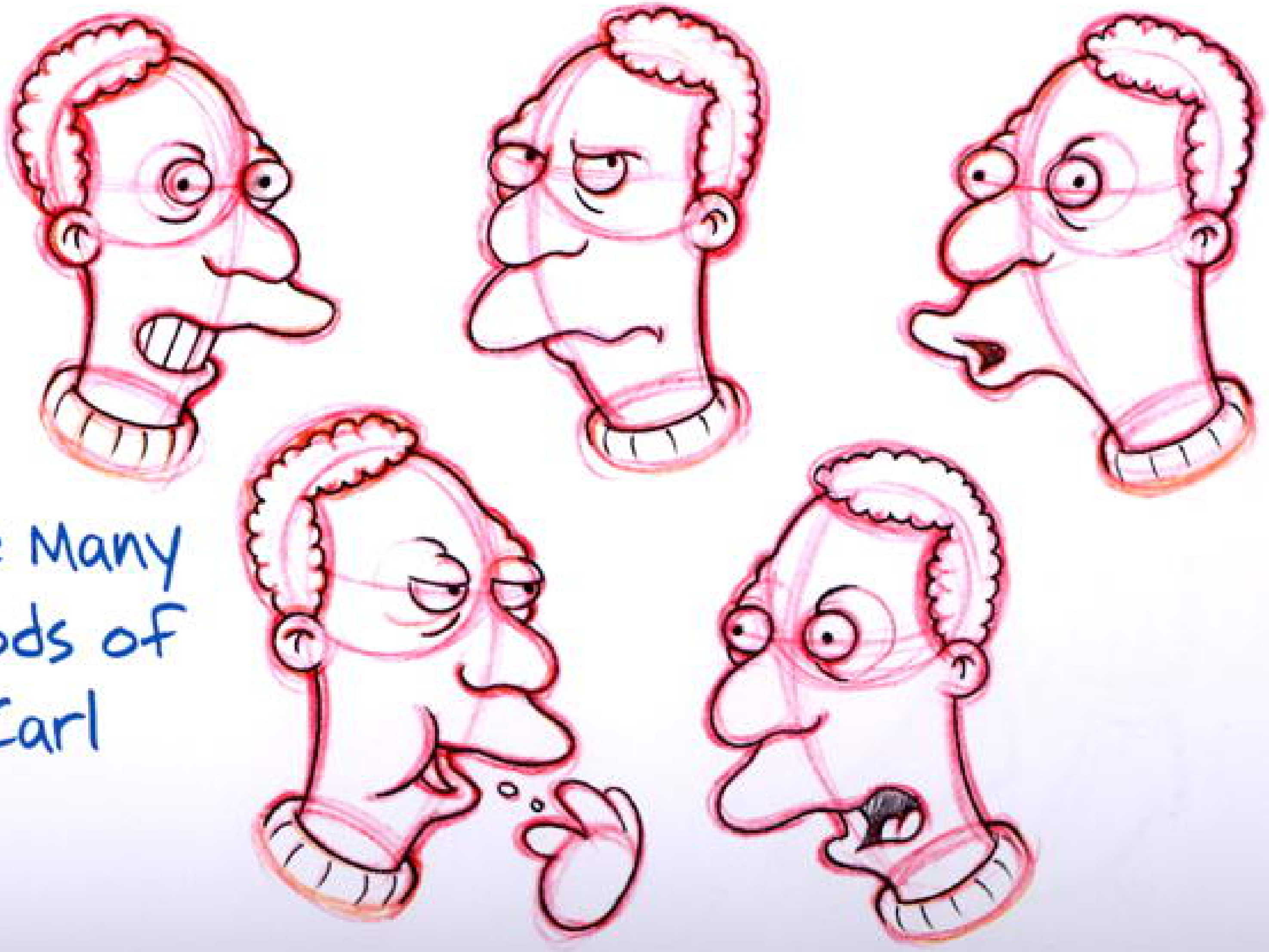


Carl is so cool, he almost always wears a jacket and sweater.

Shoes are long and pointy.

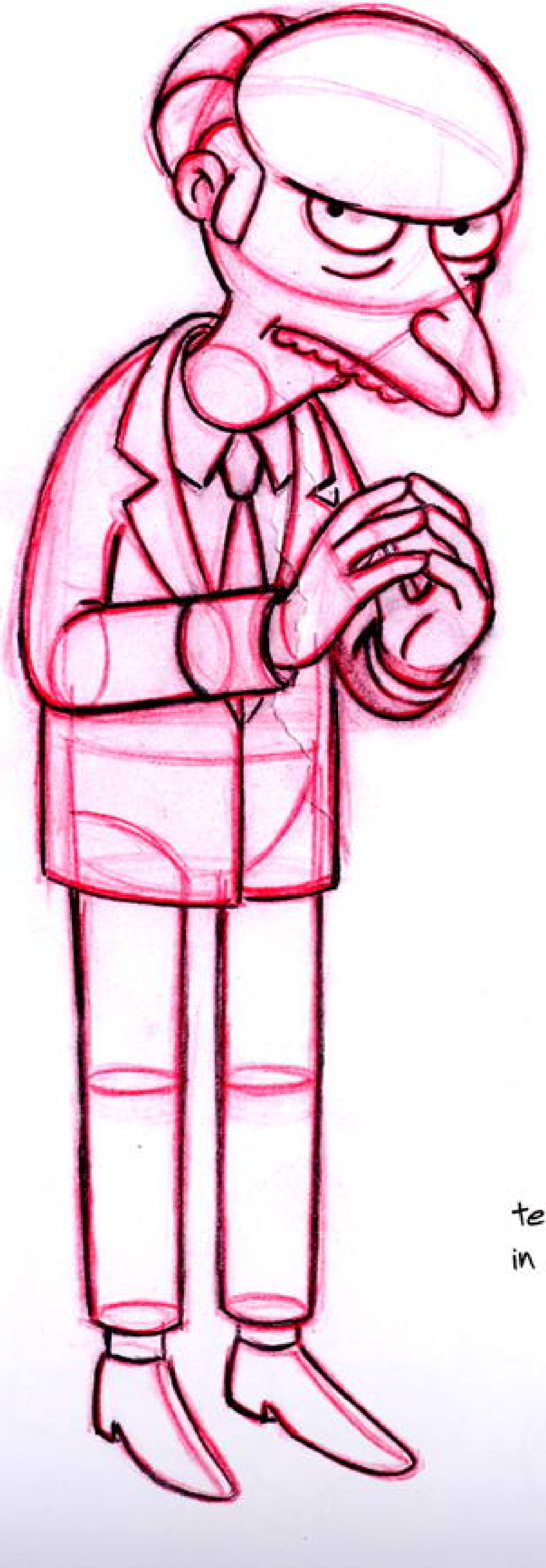


INSIDE TIP!
This cubic drawing will help you understand the angles of Carl's head!

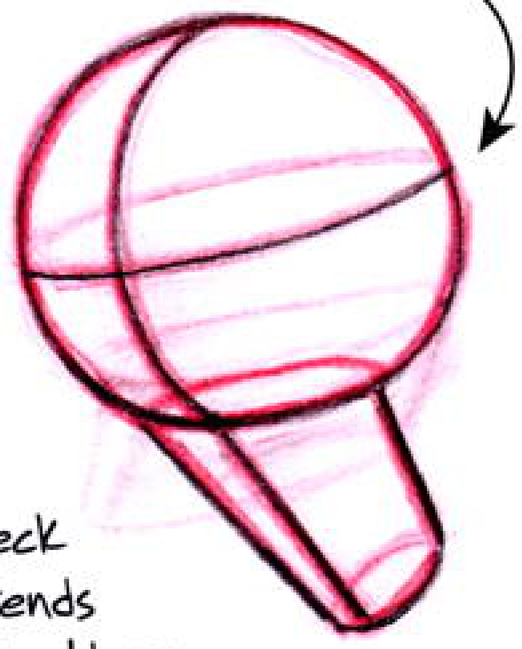


The Many Moods of Carl

MR. BURNS



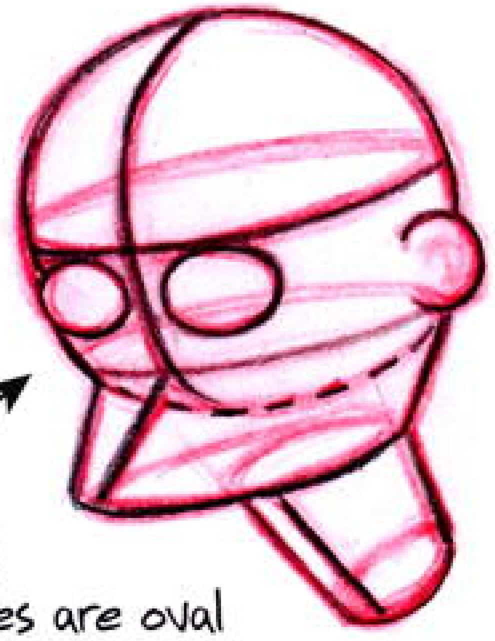
1.



Mr. Burns' head is an oval shape sitting on a conical neck.

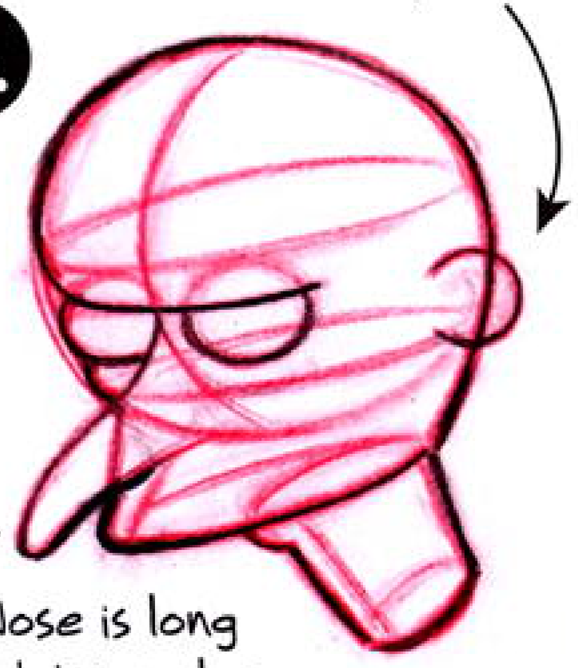
Neck extends from shoulders at roughly a 45-degree angle.

2.



Eyes are oval with space between them.

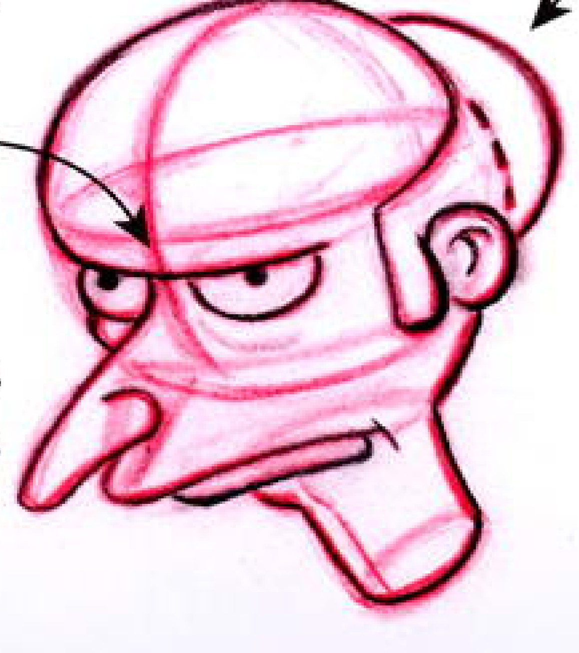
3.



Ears sit high, even with eyes.

Nose is long and triangular, extending well beyond upper lip.

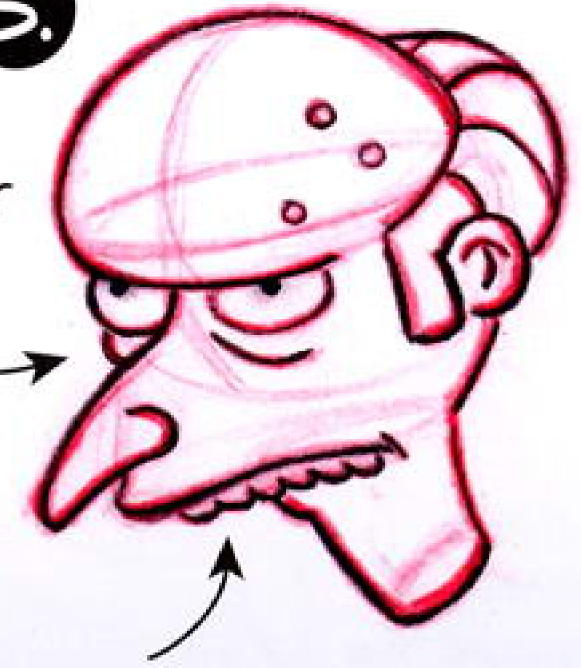
4.



Hair wraps around head.

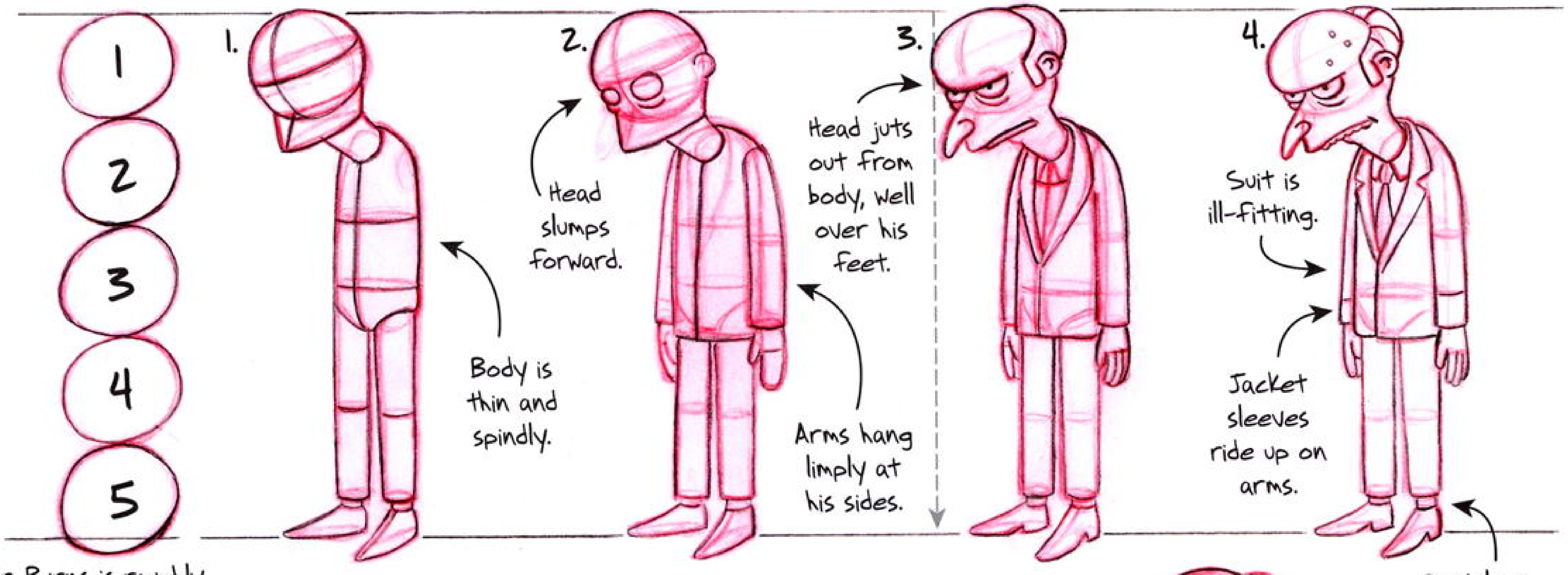
When in a foul temper, his brow comes in front of his eyes in a continuous line.

5.



Bags under eyes

Teeth are small and sharp. They are seen when his mouth is closed.



Mr. Burns is roughly five heads tall.

Body is thin and spindly.

Head slumps forward.

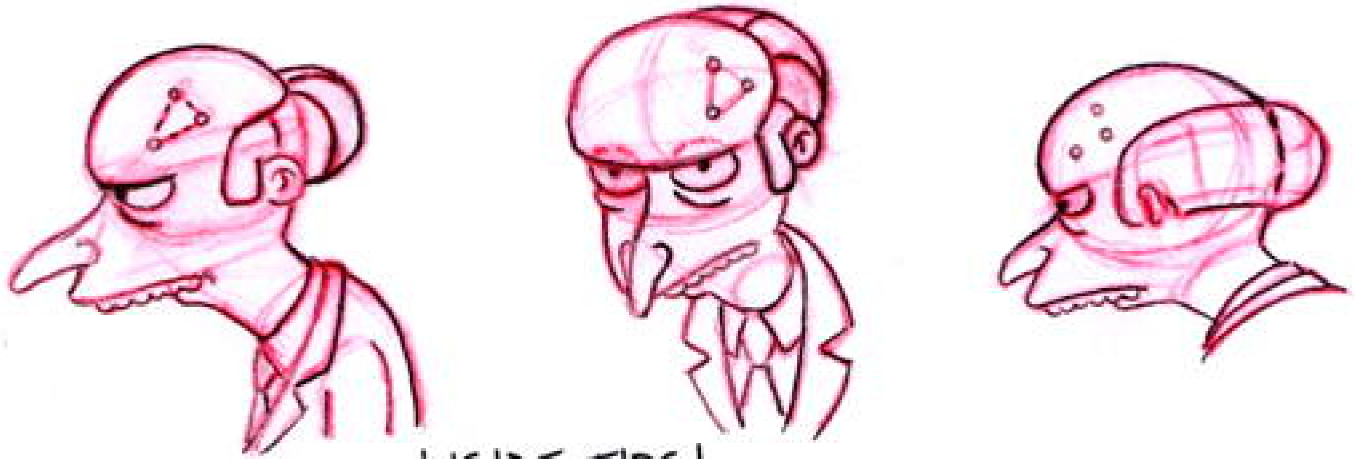
Arms hang limply at his sides.

Head juts out from body, well over his feet.

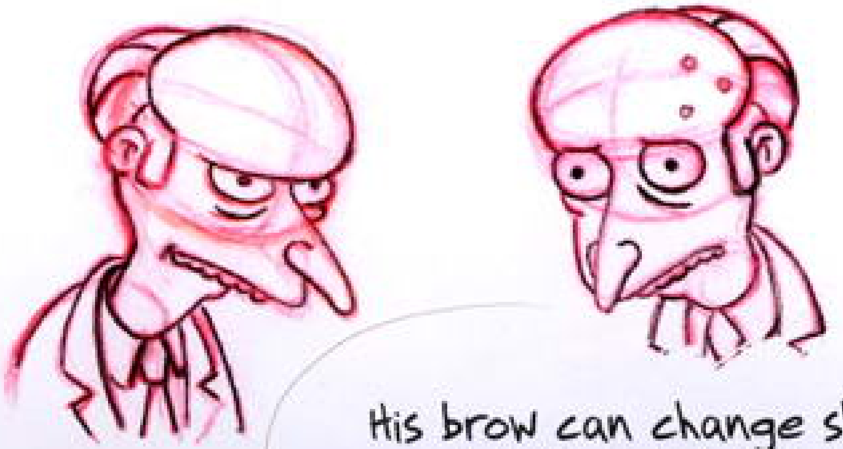
Suit is ill-fitting.

Jacket sleeves ride up on arms.

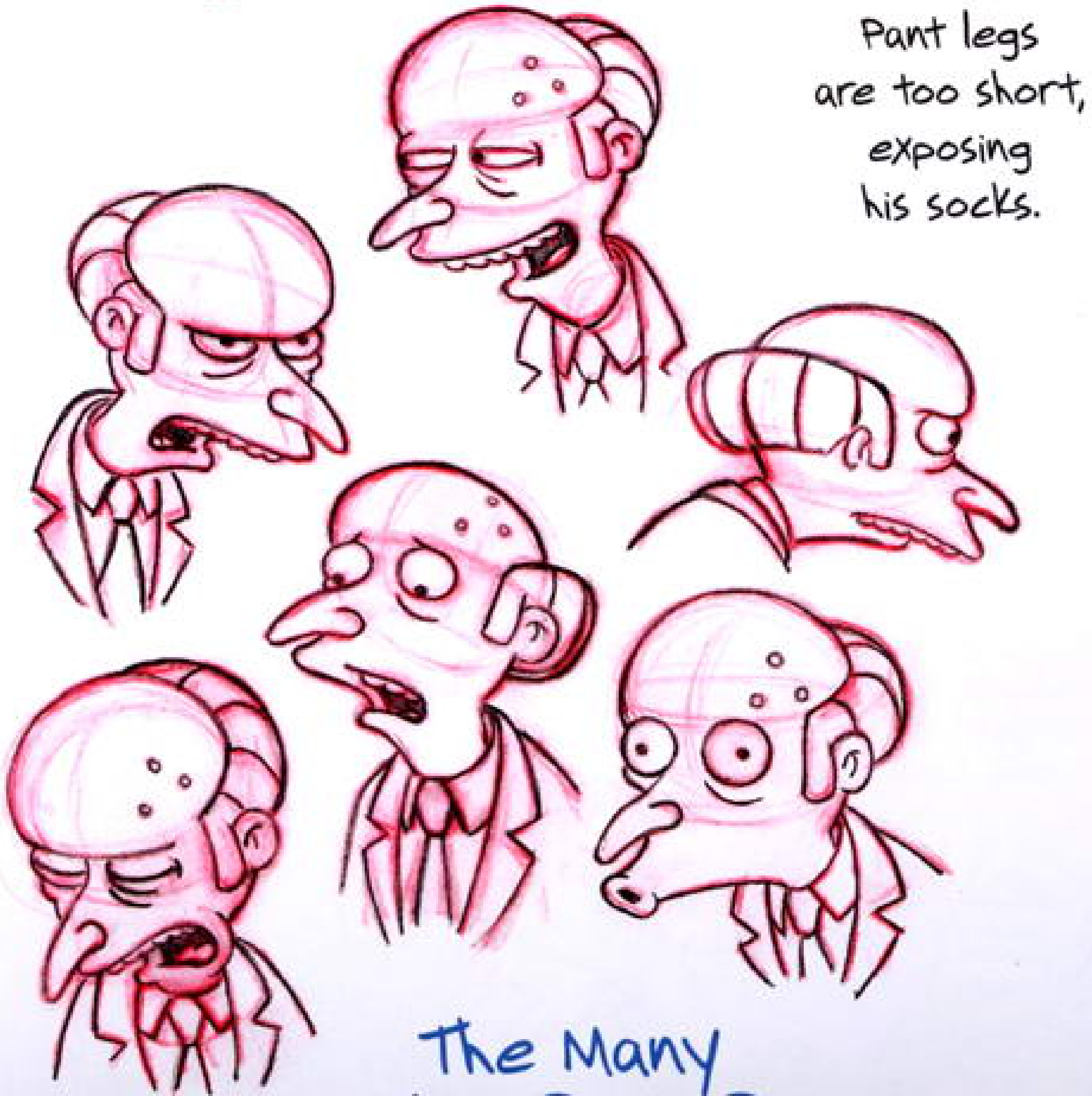
Pant legs are too short, exposing his socks.



INSIDE TIPS!
Mr. Burns' age spots are arranged in a triangular formation pointing toward his nose!



His brow can change shape as needed to suit his expression!

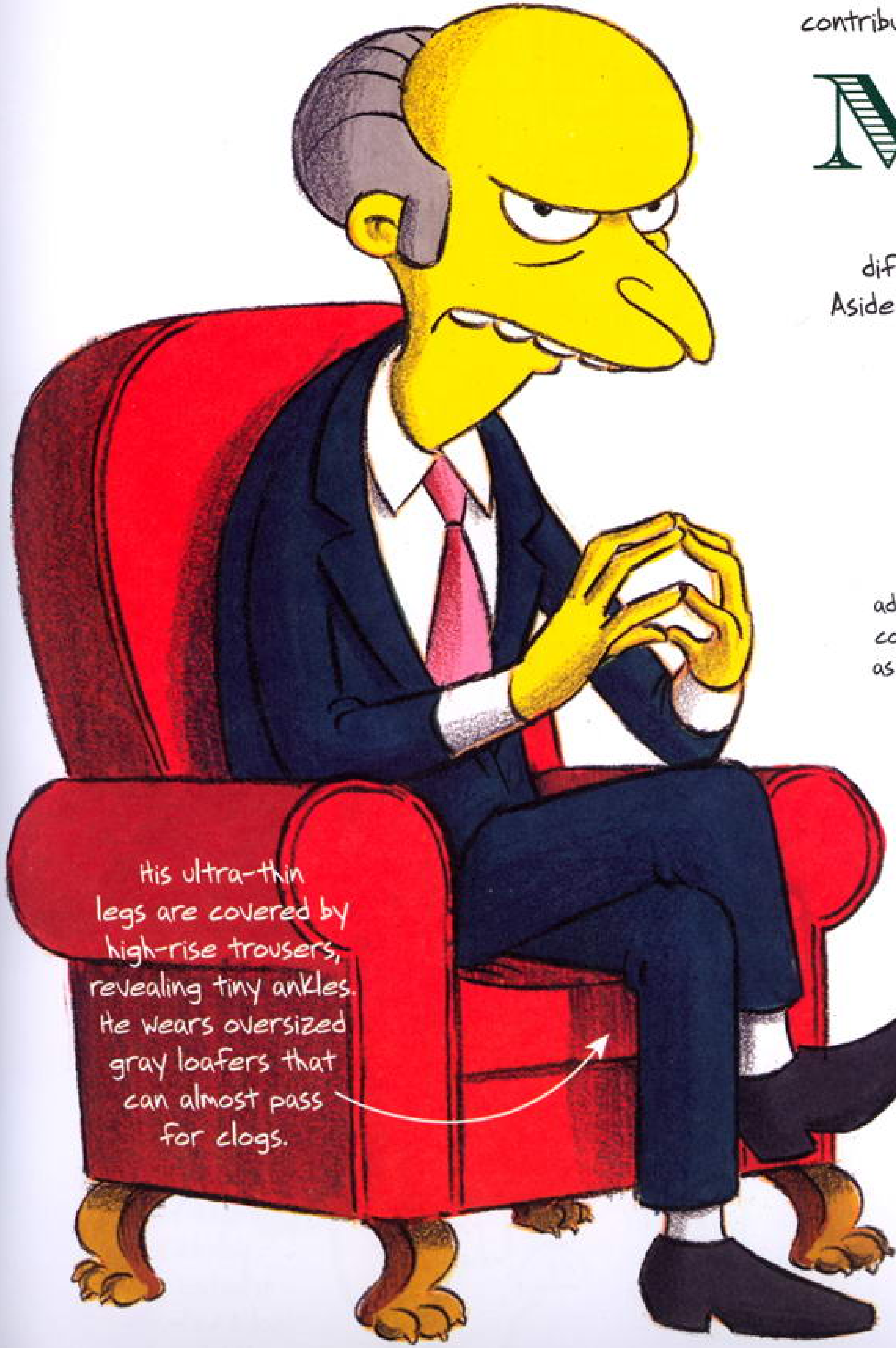


The Many Moods of Mr. Burns

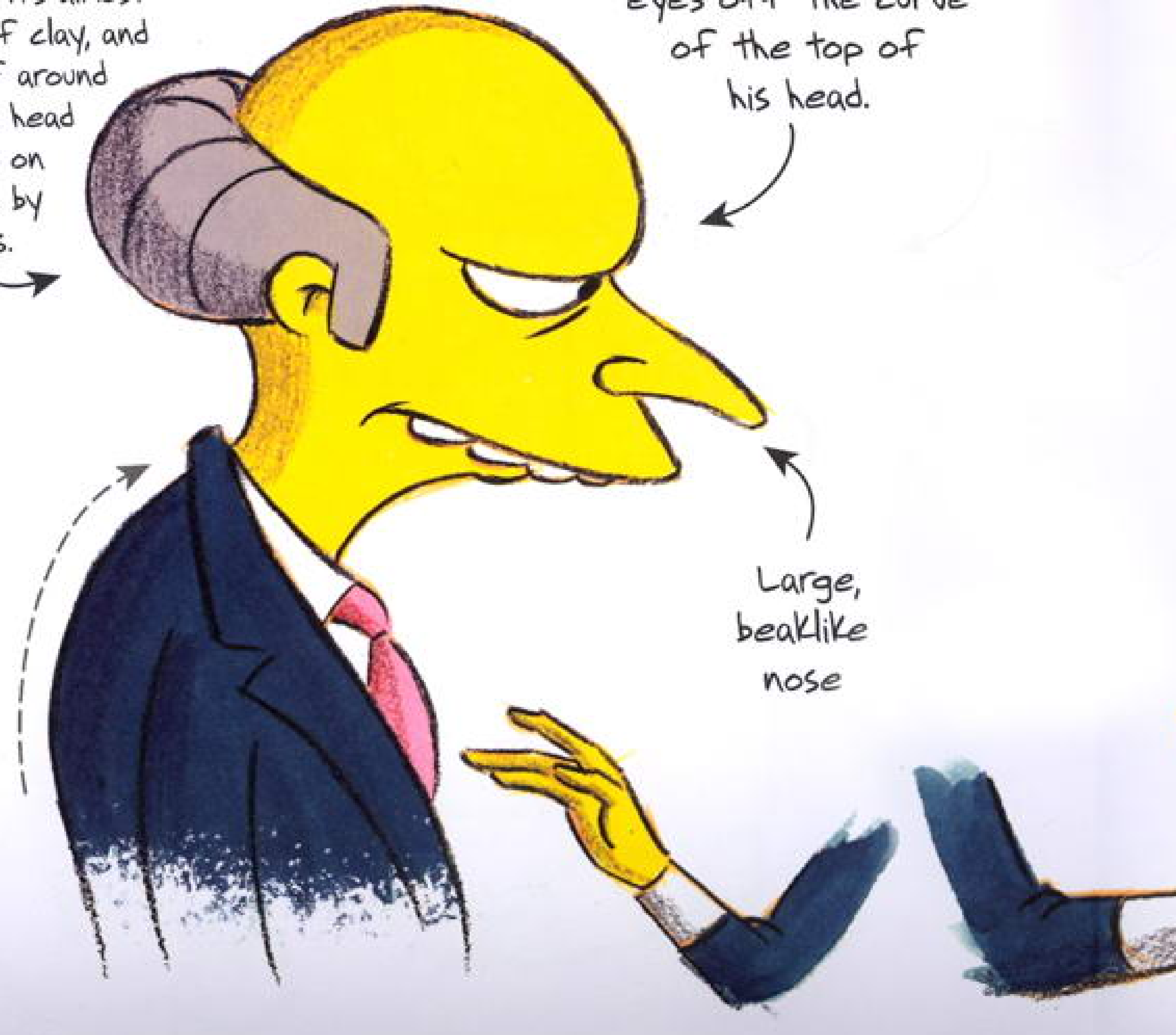
Attention, slackers! Simpsons animation layout artist, director, and Bongo Comics contributing artist SHAUN CASHMAN will now share additional tips for drawing

MR. BURNS

When I draw C. Montgomery Burns, I am reminded of a few different things that help me capture the feel of his character. Aside from him being a weak, spindly old man, he shares characteristics with a bird (vulture), an insect (praying mantis), and the tall, ultra-thin alien that comes out of the mother ship in "Close Encounters of the Third Kind."



His ultra-thin legs are covered by high-rise trousers, revealing tiny ankles. He wears oversized gray loafers that can almost pass for clogs.

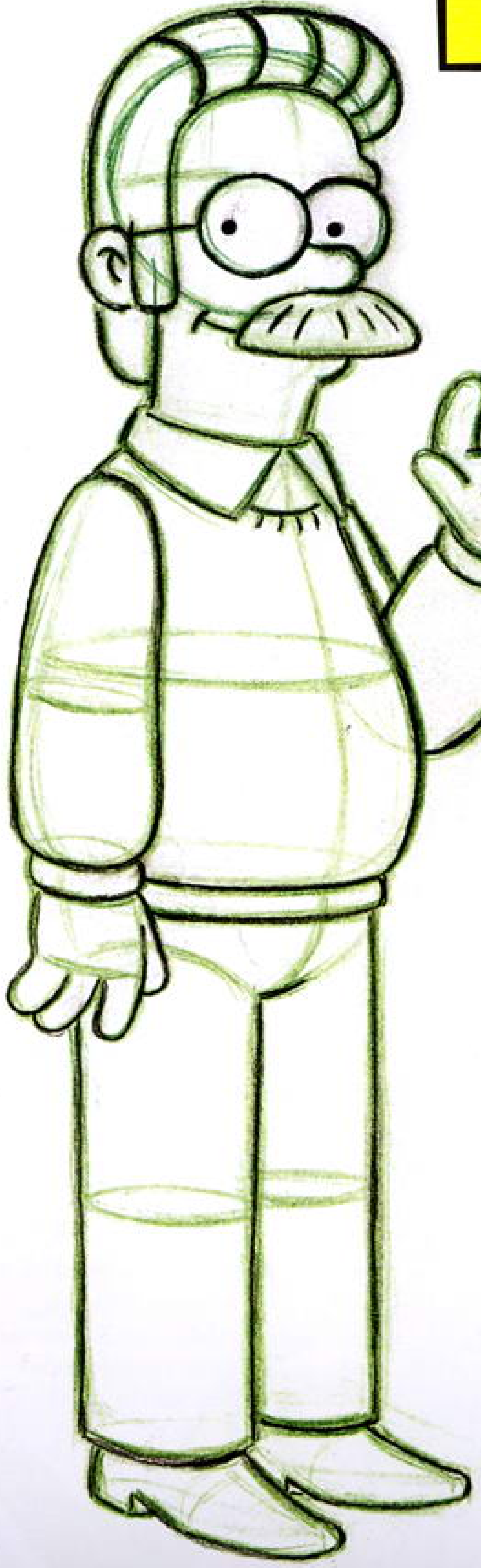


I think of his hair as a separate piece to be added after I've done the basic construction drawing. It's almost as if it is made out of clay, and it just wraps itself around the back of his head and is clamped on over his ears by his sideburns.

He has a consistently furrowed brow that swoops down over his eyes off the curve of the top of his head.

Large, beaklike nose

NED FLANDERS



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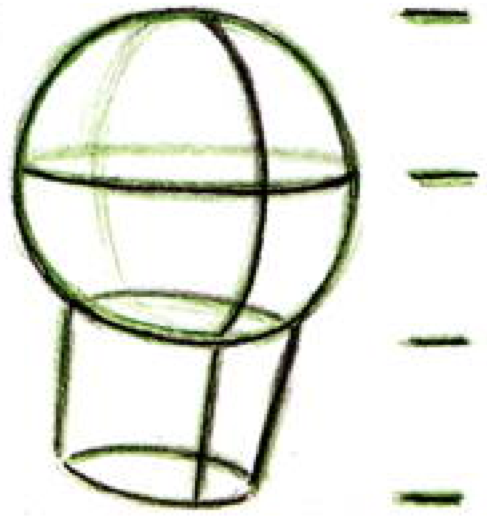
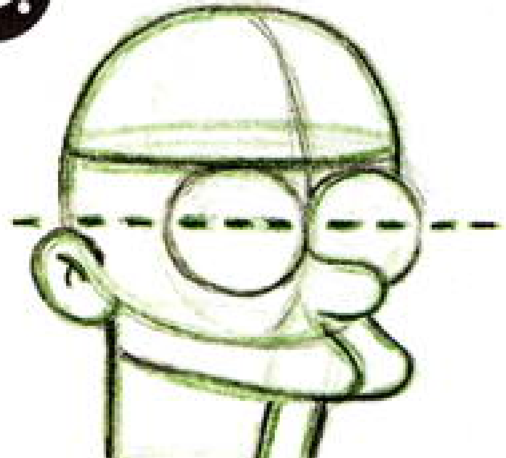


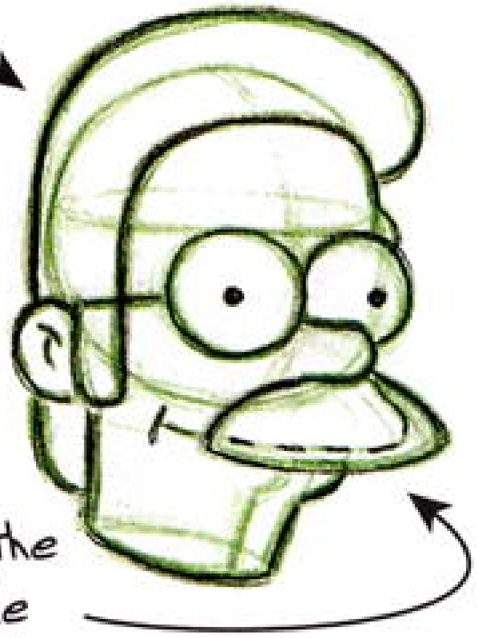
Ned has a
ball-shaped head
on a slightly
conical neck.

2.



Facial features are similar to the Simpson's family. (Could they be related?)

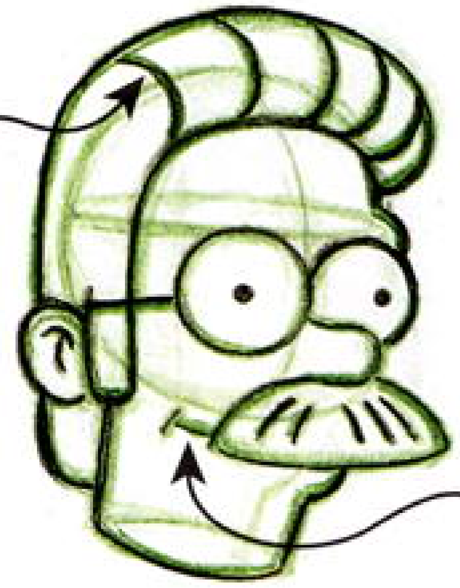
3.



Full head of hair wraps
neatly around head and
hangs down below ear.
Don't forget the stem of
his glasses.

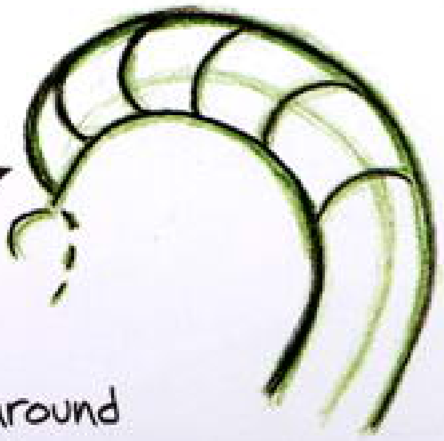
Mustache shape is like the
upper third of a circle
and overlaps the upper lip.

4.

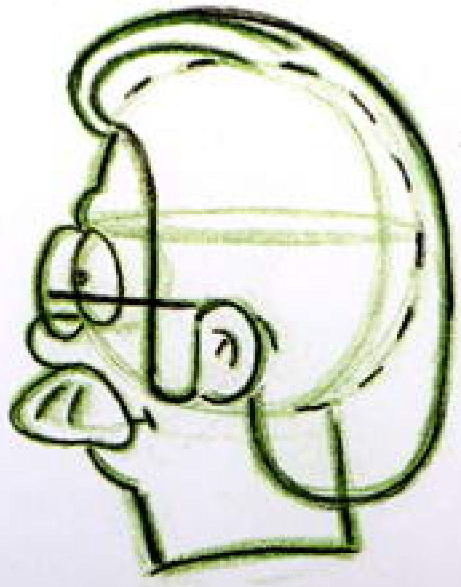


Lines in
hair curve
up and
back.

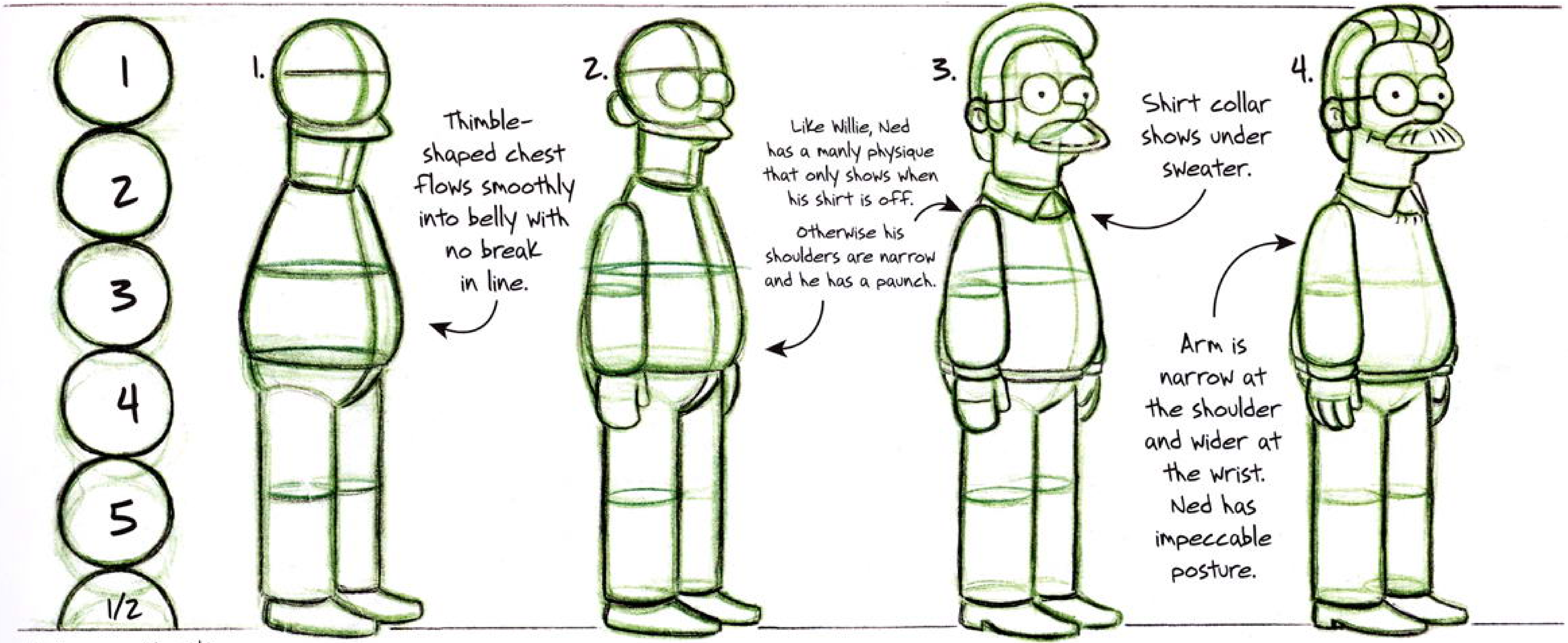
Smile peeks
out from
behind
mustache.



Hair wraps around
forehead.



Ned's hair
should be
treated as a
solid helmet-
like mass.



Thimble-shaped chest flows smoothly into belly with no break in line.

Like Willie, Ned has a manly physique that only shows when his shirt is off.

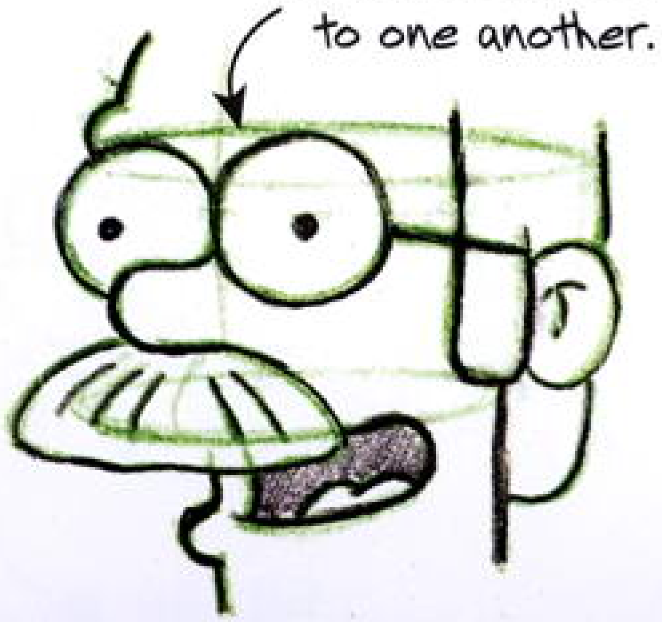
Otherwise his shoulders are narrow and he has a paunch.

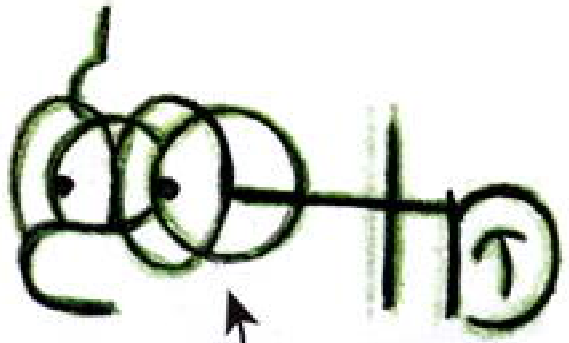
Shirt collar shows under sweater.

Arm is narrow at the shoulder and wider at the wrist. Ned has impeccable posture.

Ned is roughly 5½ head balls high.

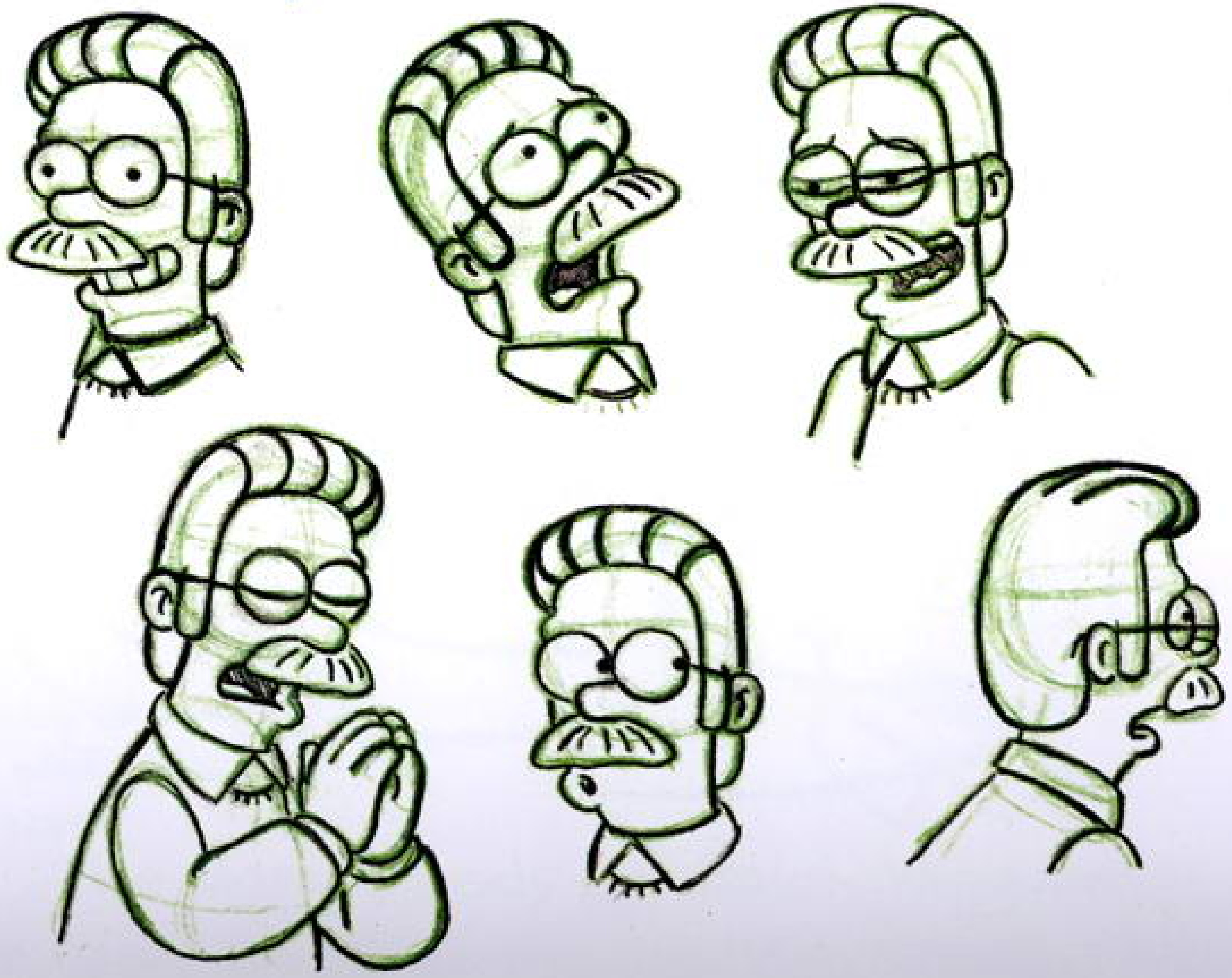
INSIDE TIP!
The lenses in Ned's glasses are tangential to one another. They never overlap.



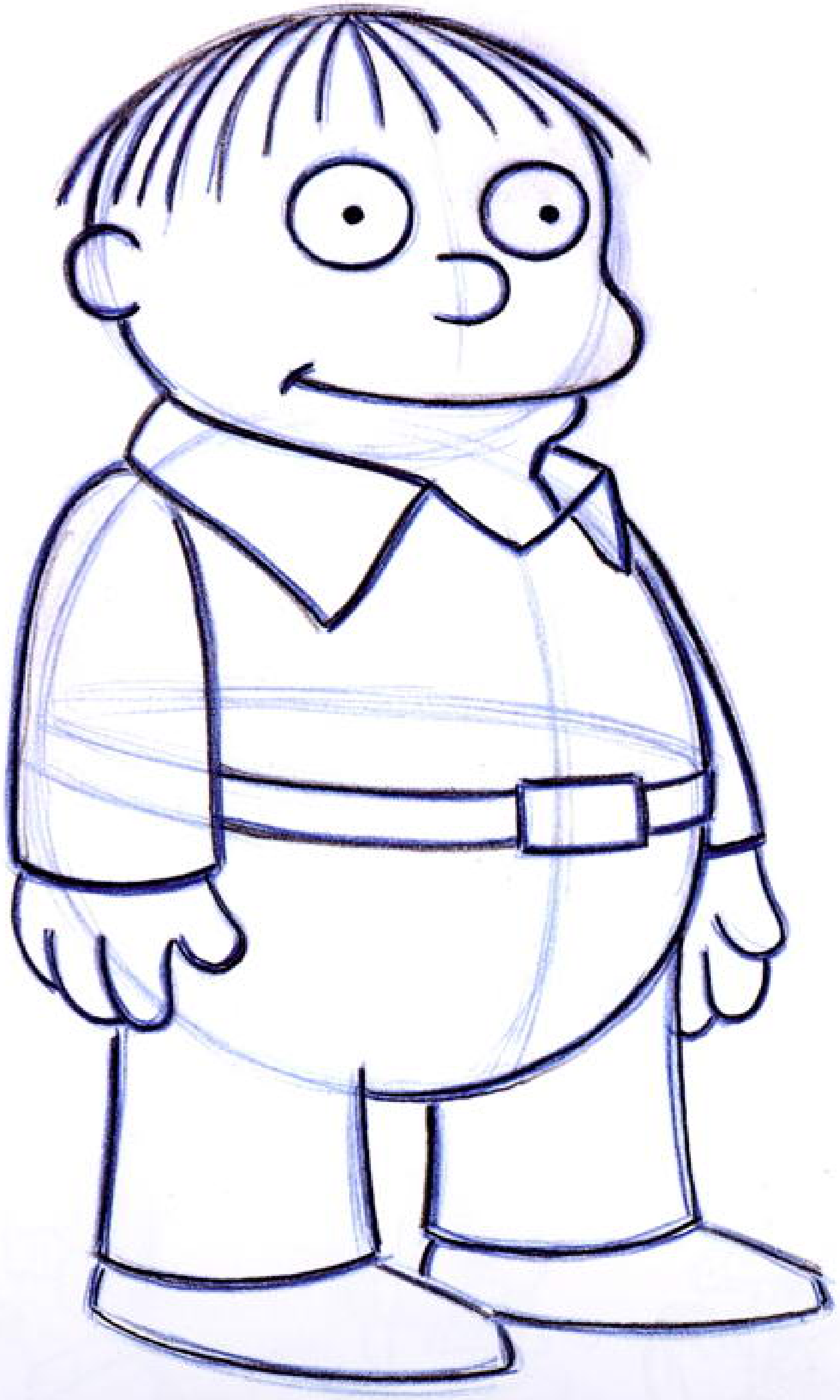


Remember, the lenses are not Ned's eyes. His eyes are actually behind them.

The Many Moods of Ned Flanders



RALPH WIGGUM



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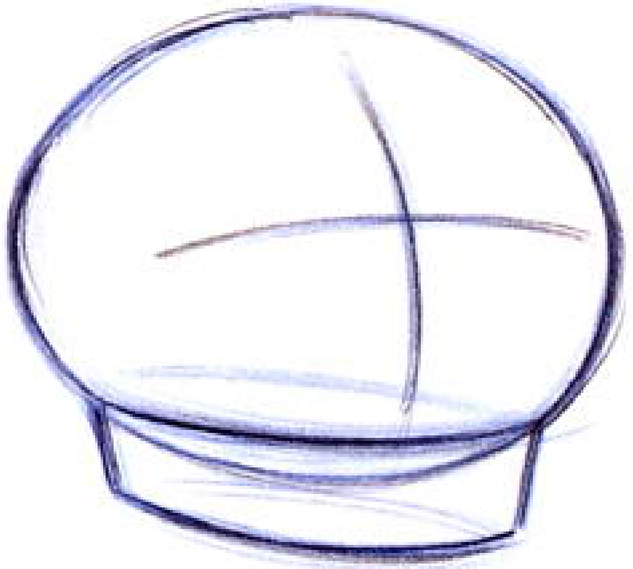
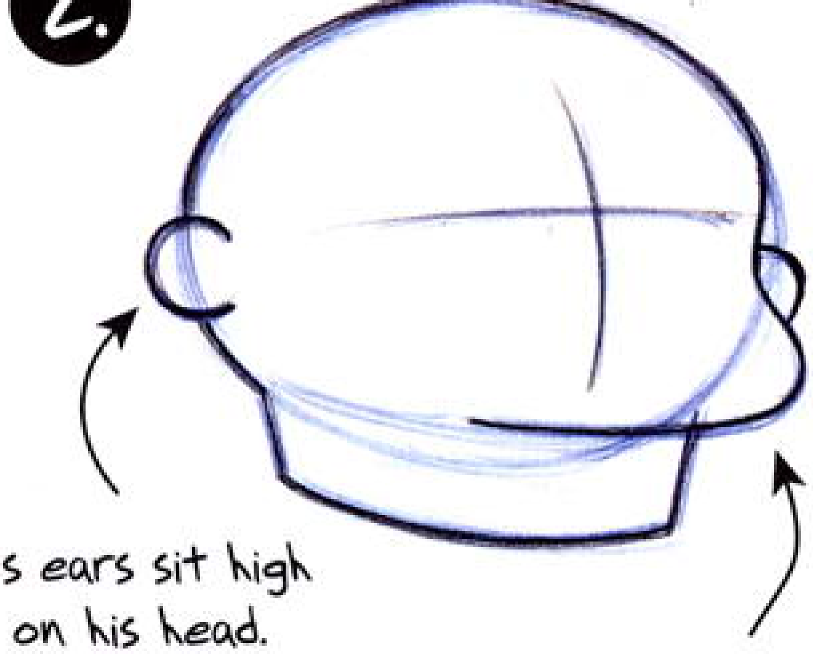


Ralph's head is a wide oval atop a very wide conical neck.

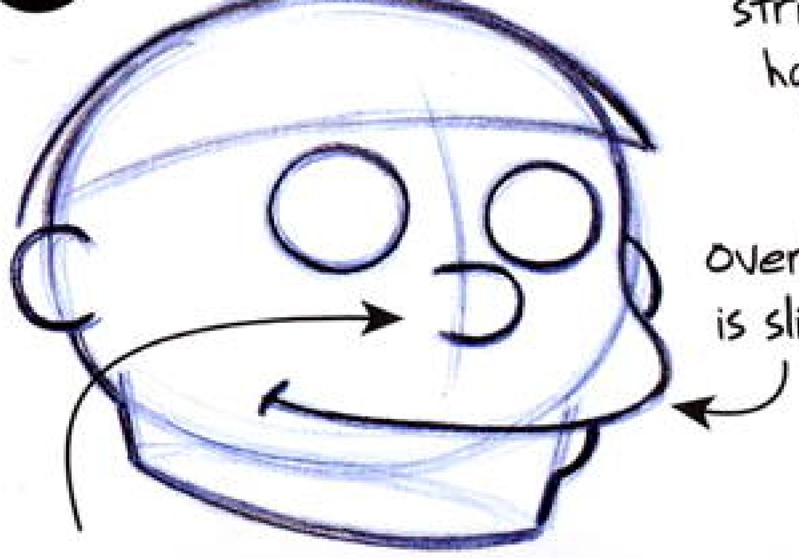
2.



His ears sit high on his head.

Upper lip is fat and round.

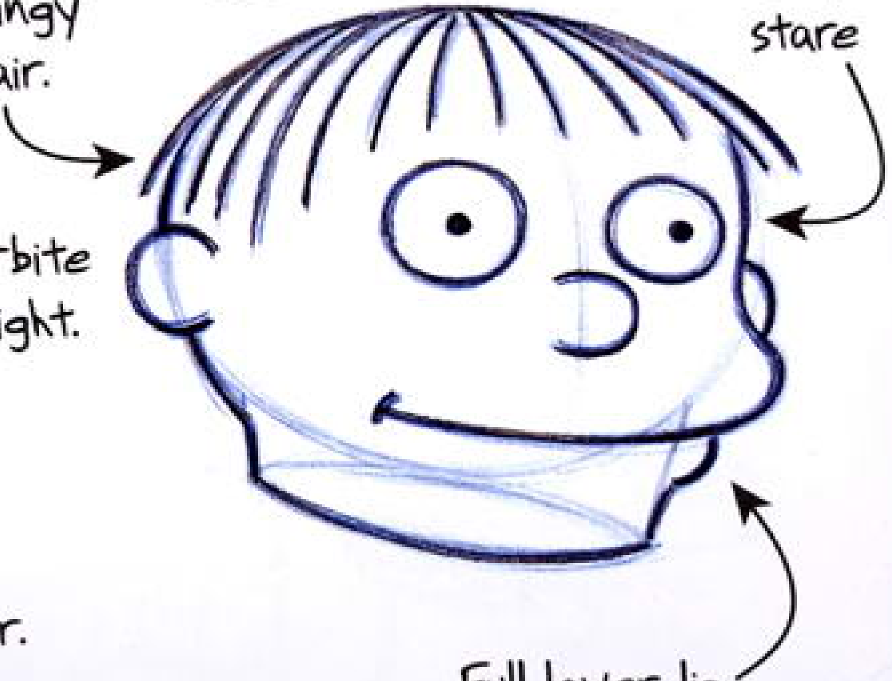
3.



His nose is similar to Bart's, though shorter. Unlike most Simpsons characters, Ralph's nose doesn't go in front of his eye.

Overbite is slight.

4.



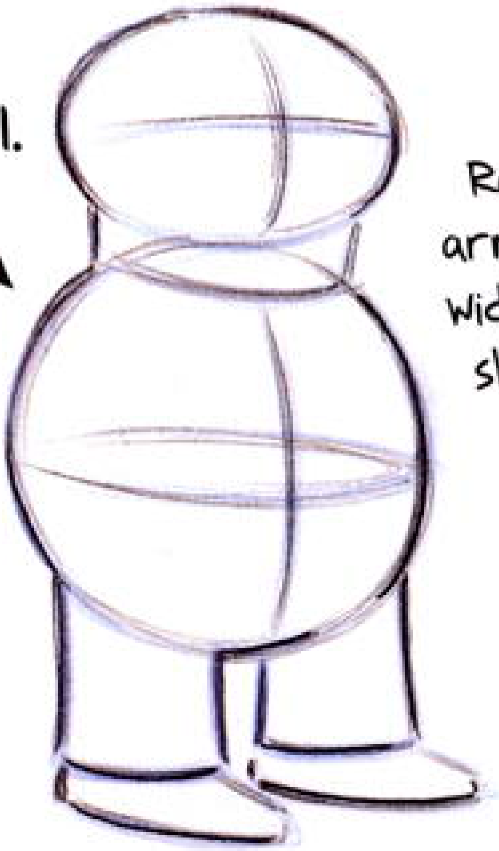
Add stringy hair.

Vacant stare

Full lower lip

Ralph's posture is very straight.

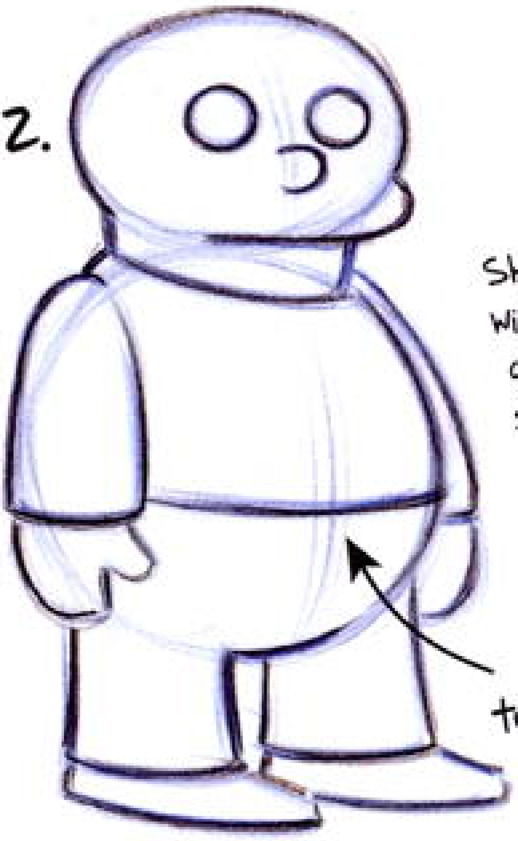
1.



Body is a large, vertical oval shape.

Legs are wide and set apart.

2.

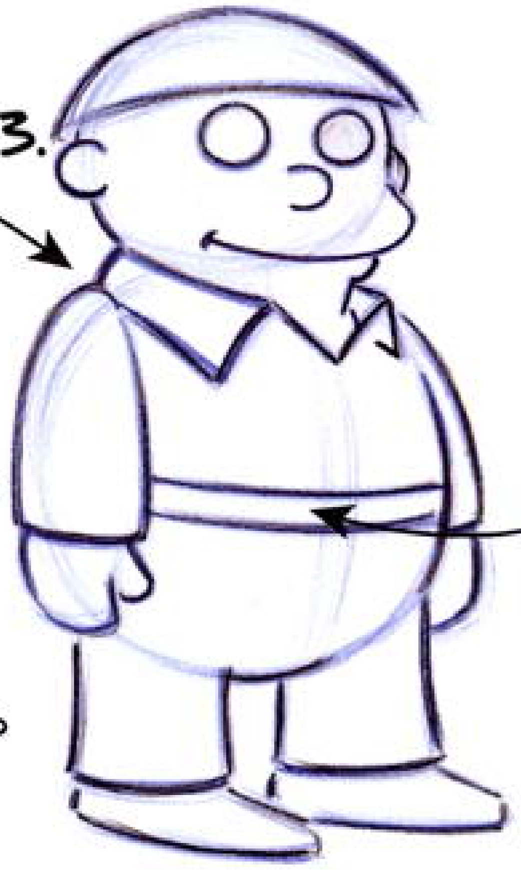


Ralph's arms are wide and short.

Feet are long and narrow.

Shirt tucks into pants.

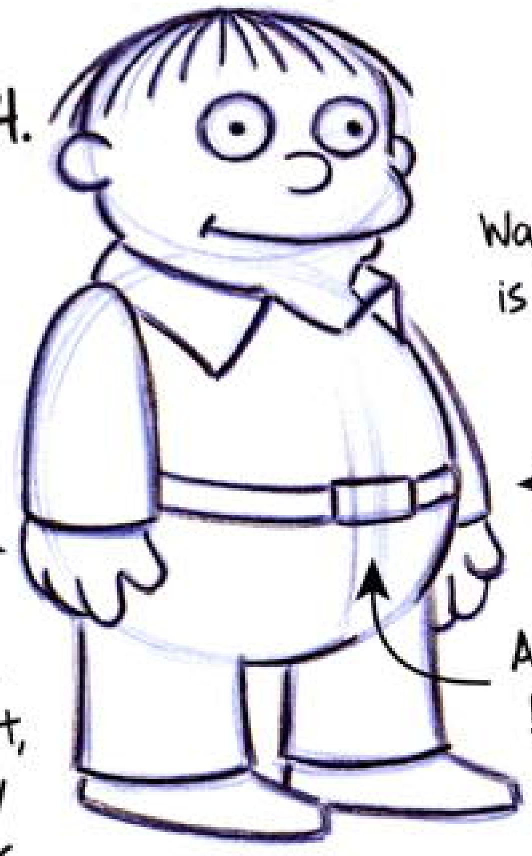
3.



Shirt has a wide collar and long sleeves.

Belt

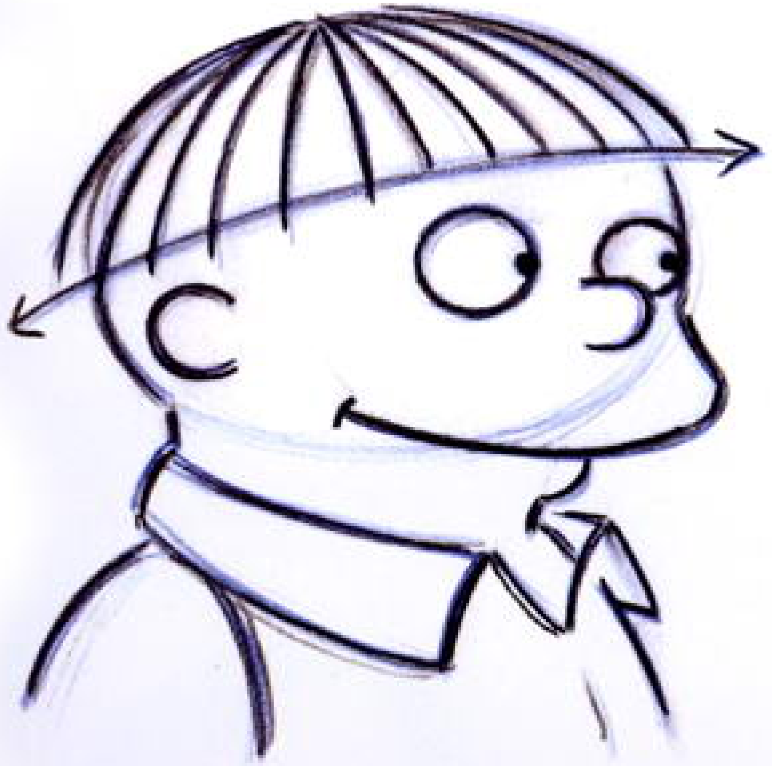
4.



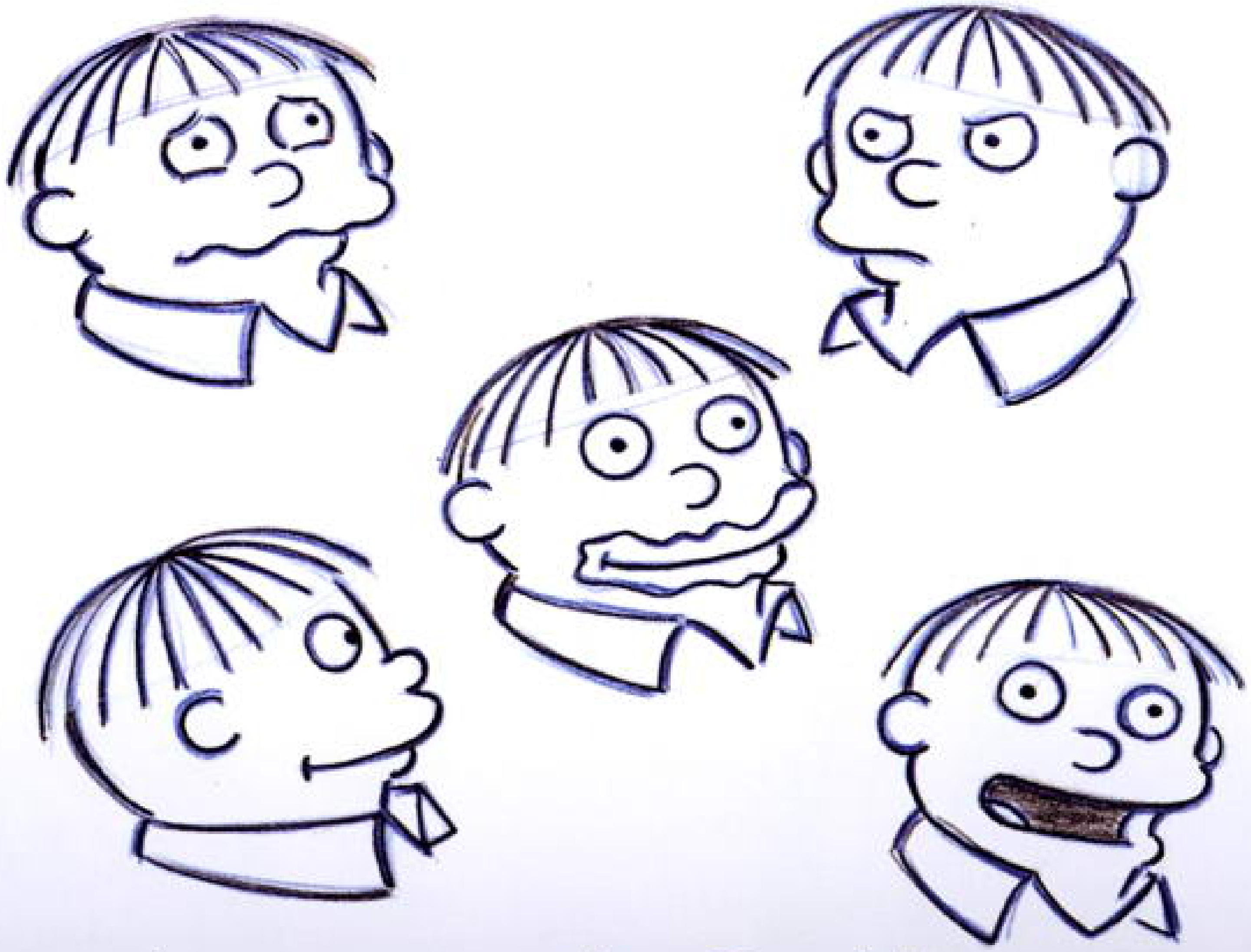
Ralph has fat, stubby fingers.

Waistline is high.

Add belt buckle.

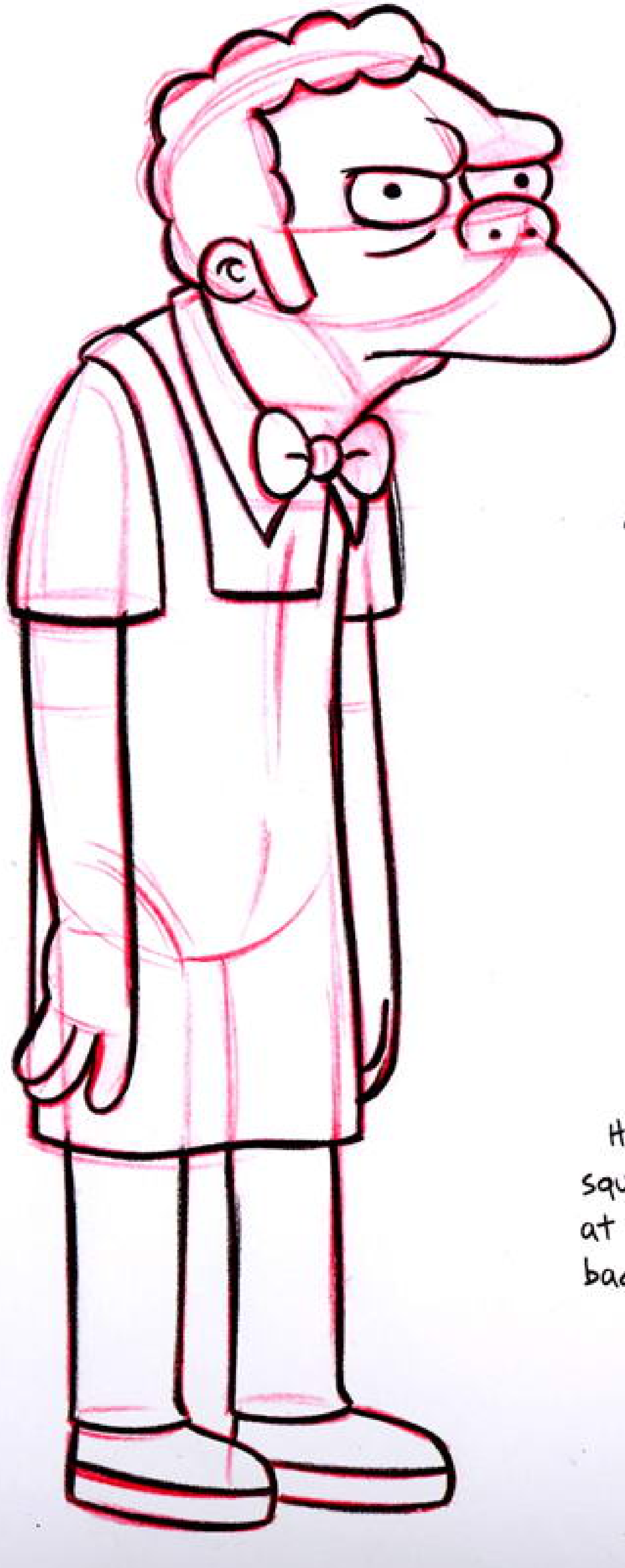


INSIDE TIP!
Always draw a curving horizontal line across Ralph's forehead to establish his signature bowl-cut hairstyle!

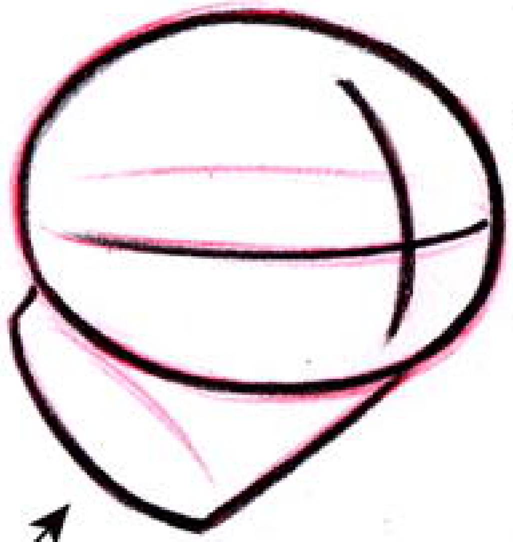


The Many Moods of Ralph Wiggum

MOE



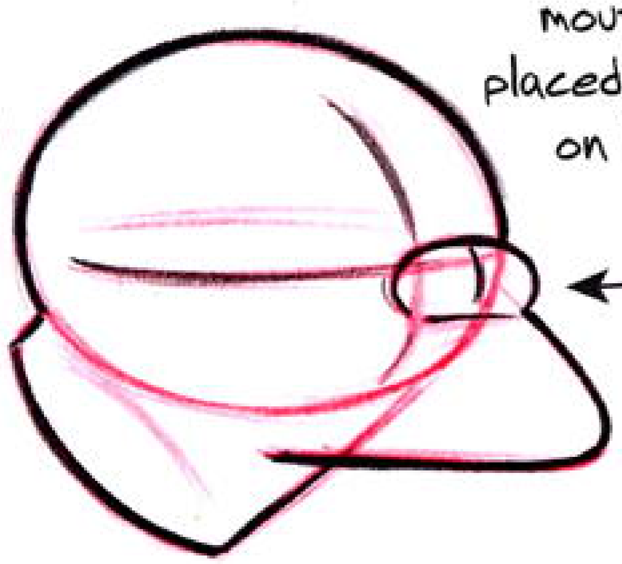
1.



Head is oval-shaped.

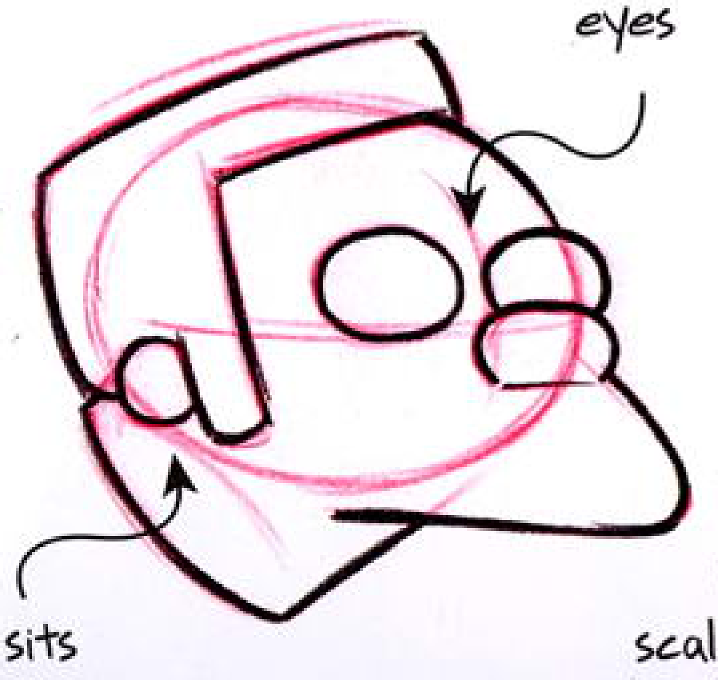
Neck is at a 45-degree angle from shoulders.

2.



Nose and mouth are placed forward on head.

3.

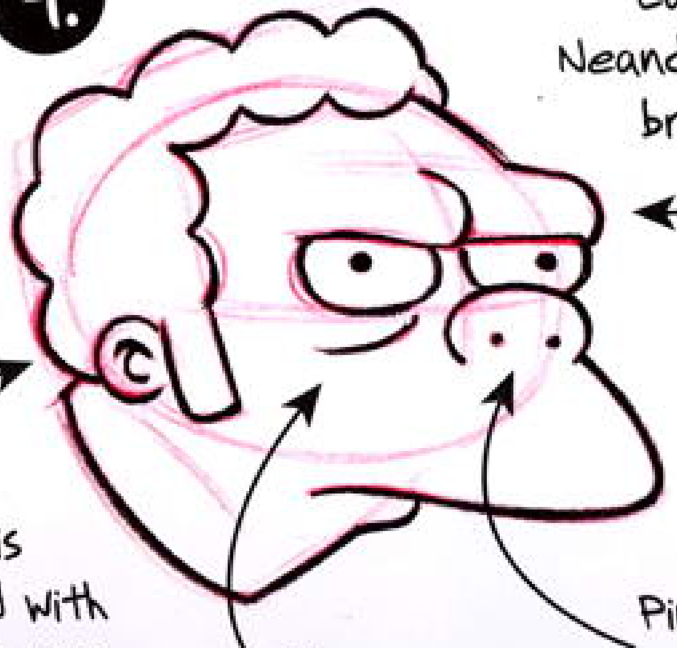


Space between eyes

Hair mass is square and sits at an angle on back of head.

Ear sits low at back of neck.

4.



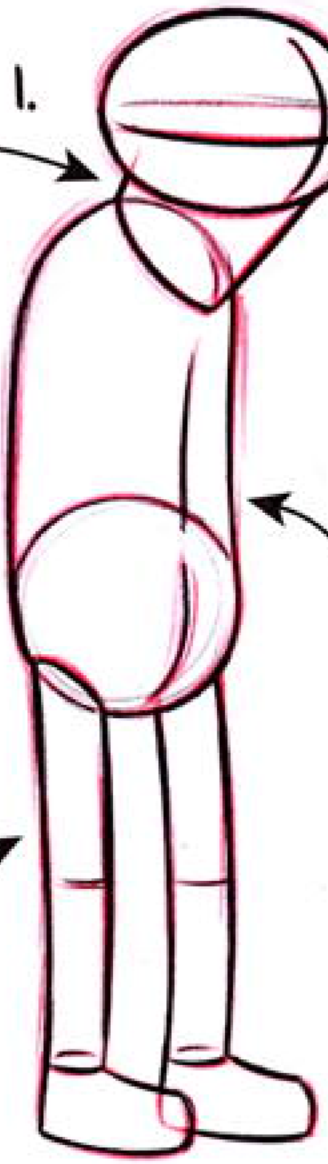
Large Neanderthal brow

Hair is scalloped with long sideburns.

Bag under eye

Pinpoint nostrils on pug nose

1.

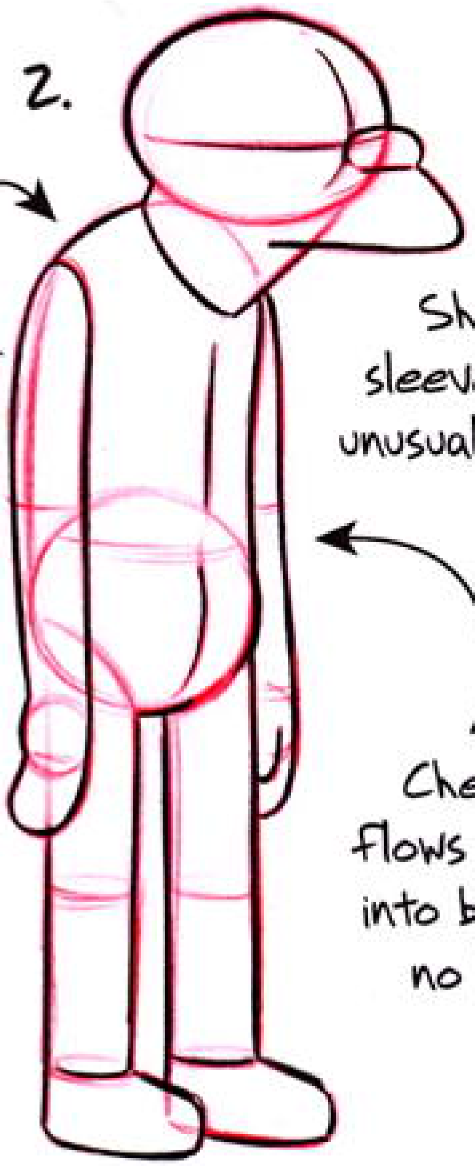


Thick neck

Long legs

Long, skinny body

2.



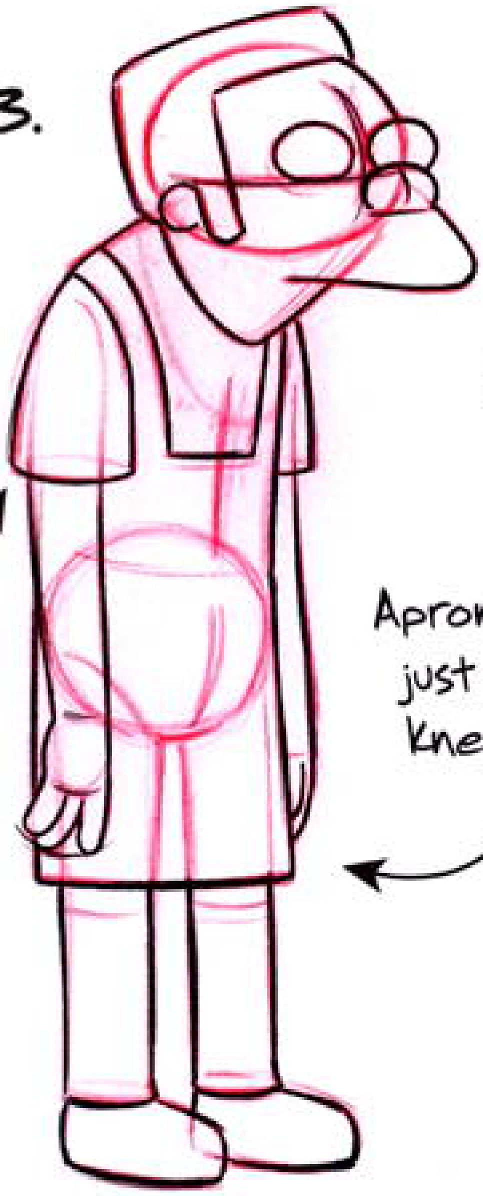
Slouched posture

Arms hang low on shoulder.

Chest line flows smoothly into belly with no break.

Smallish feet

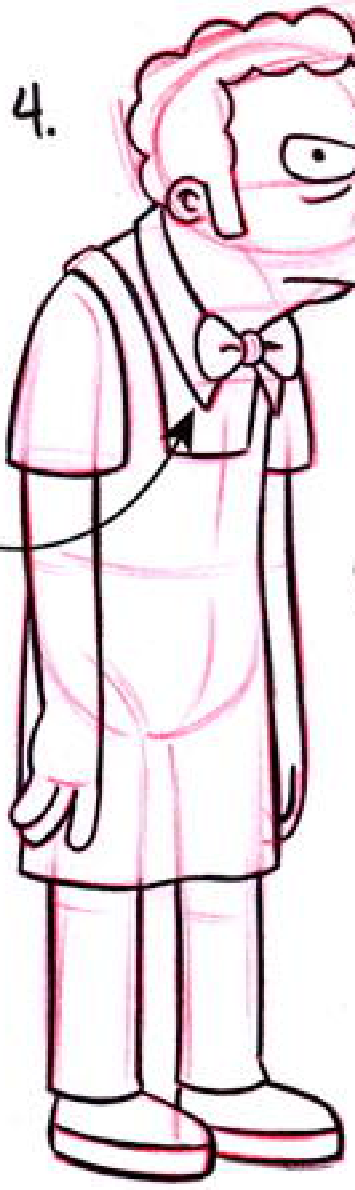
3.



Short sleeves are unusually long.

Apron hangs just above knee line.

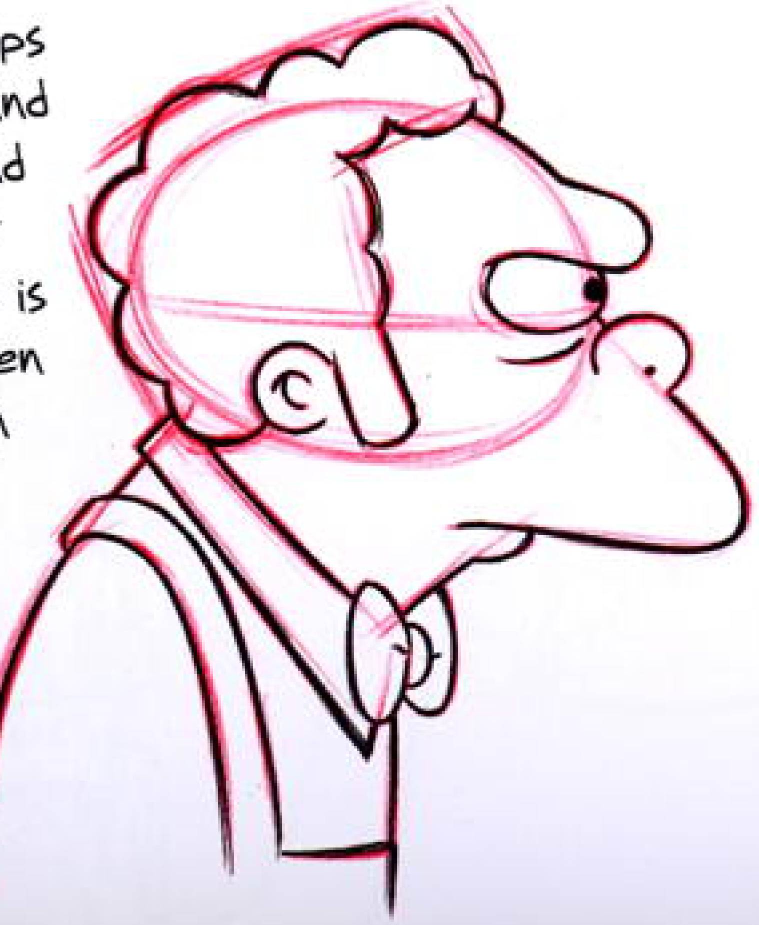
4.



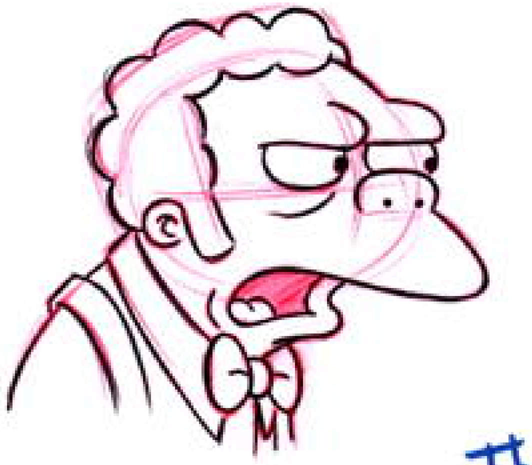
Long, slender collar and bow tie.

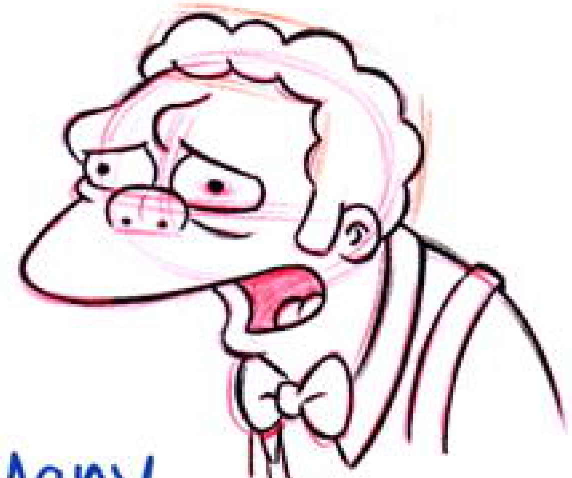
Note how head hangs way over feet.

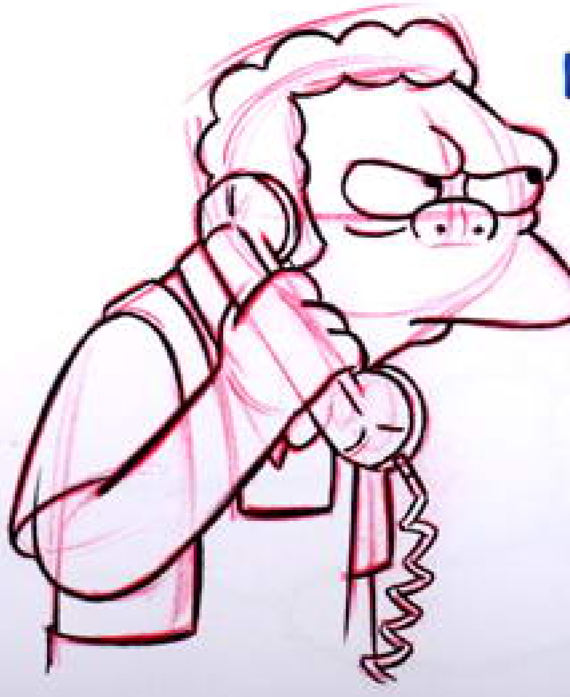
INSIDE TIP!
Moe has seven scallops of hair on the top and back, and five around his face (only four when in profile as he is here). They are uneven in size, giving him an unruly look!

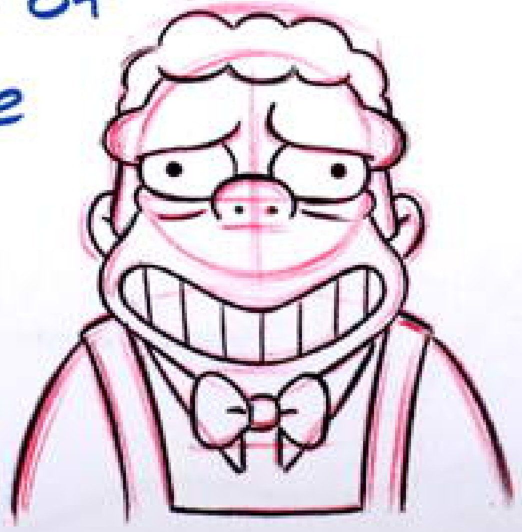


The Many Moods of Moe

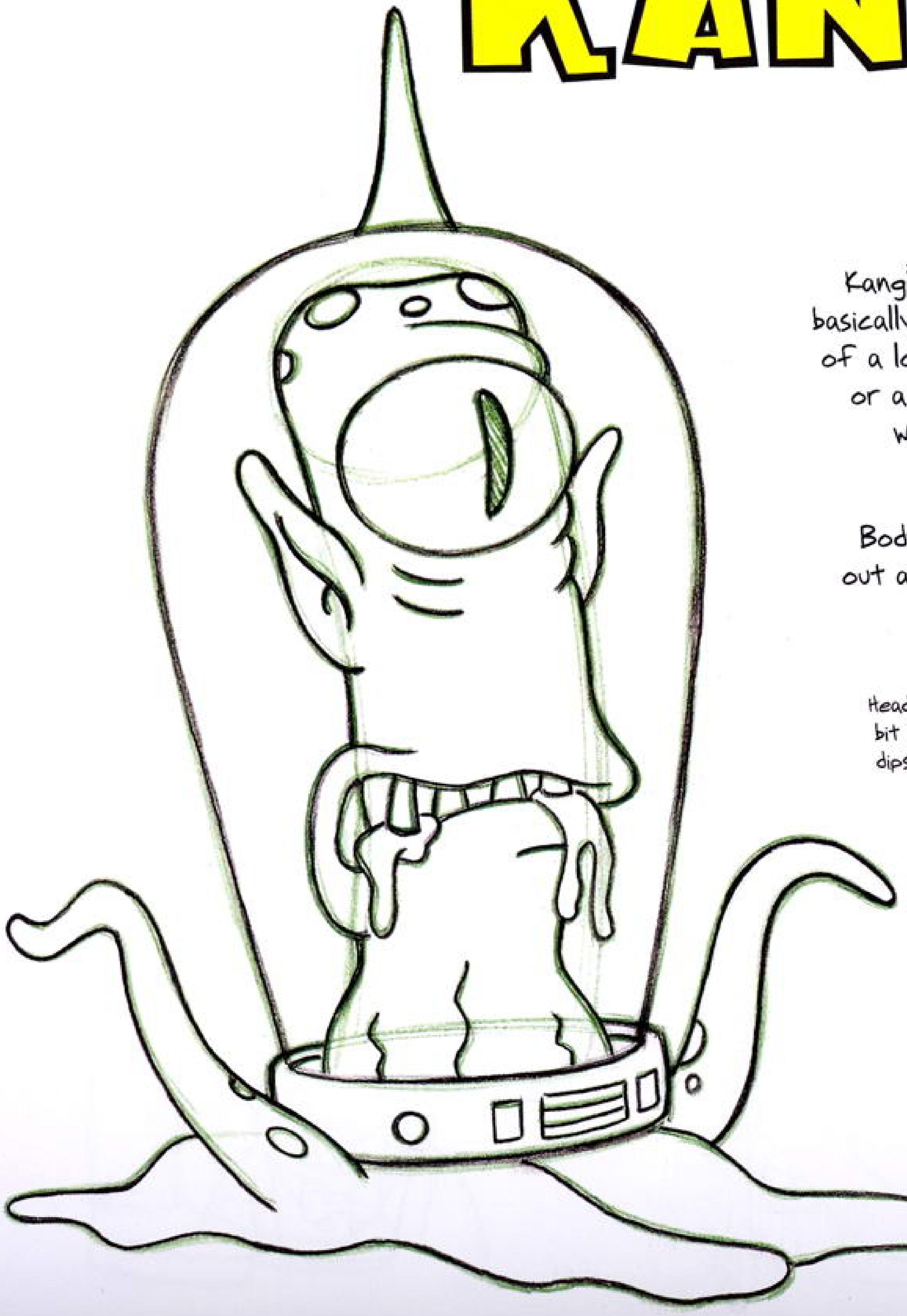




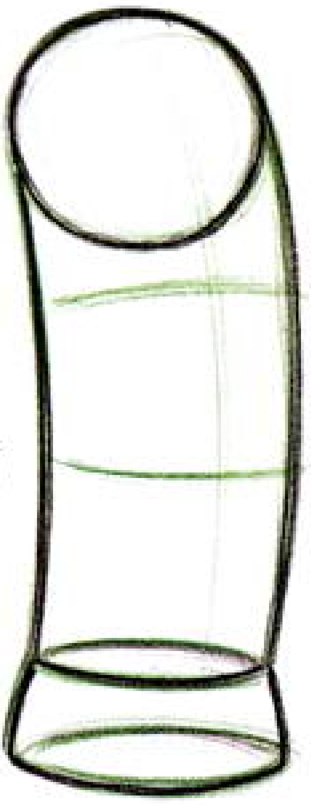




KANG



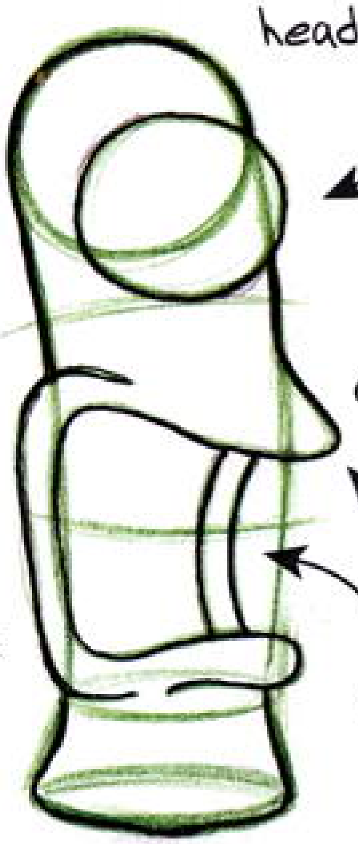
1.



Kang's head is basically the shape of a long balloon or a cocktail wienie.

Body flares out at bottom.

2.



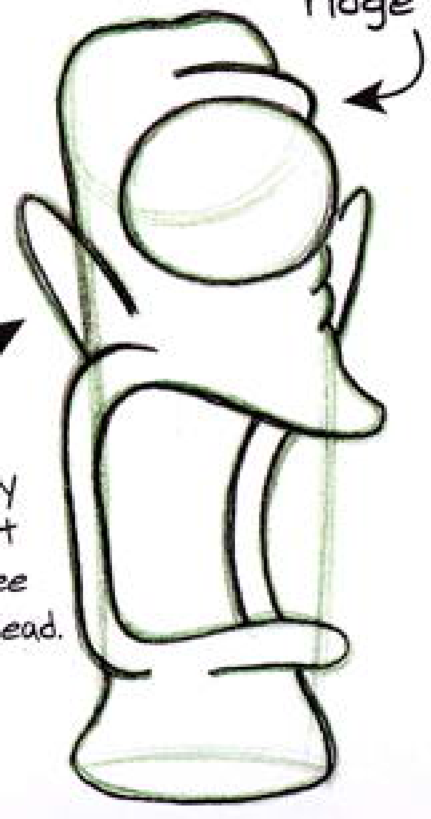
Large oval eye is nearly as wide as his head.

Overbite is slight.

Flap of skin around mouth can break line of head.

Cavernous mouth

3.

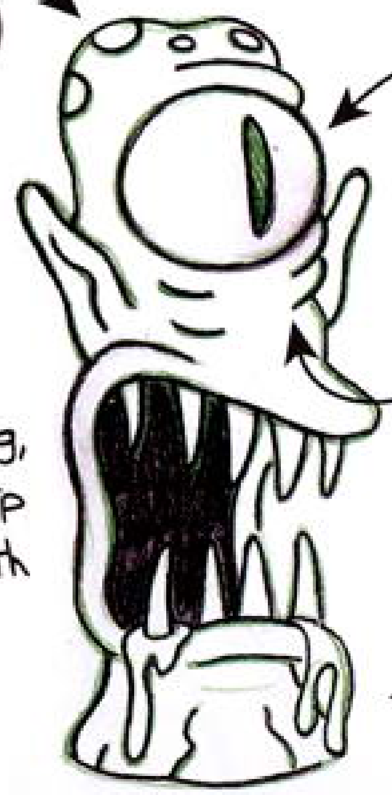


Head flattens out a bit at the top, but dips in the center.

Brow ridge

Long, pointy ears jut out at 45-degree angles from head.

4.



Skin mottling

Long, narrow pupil

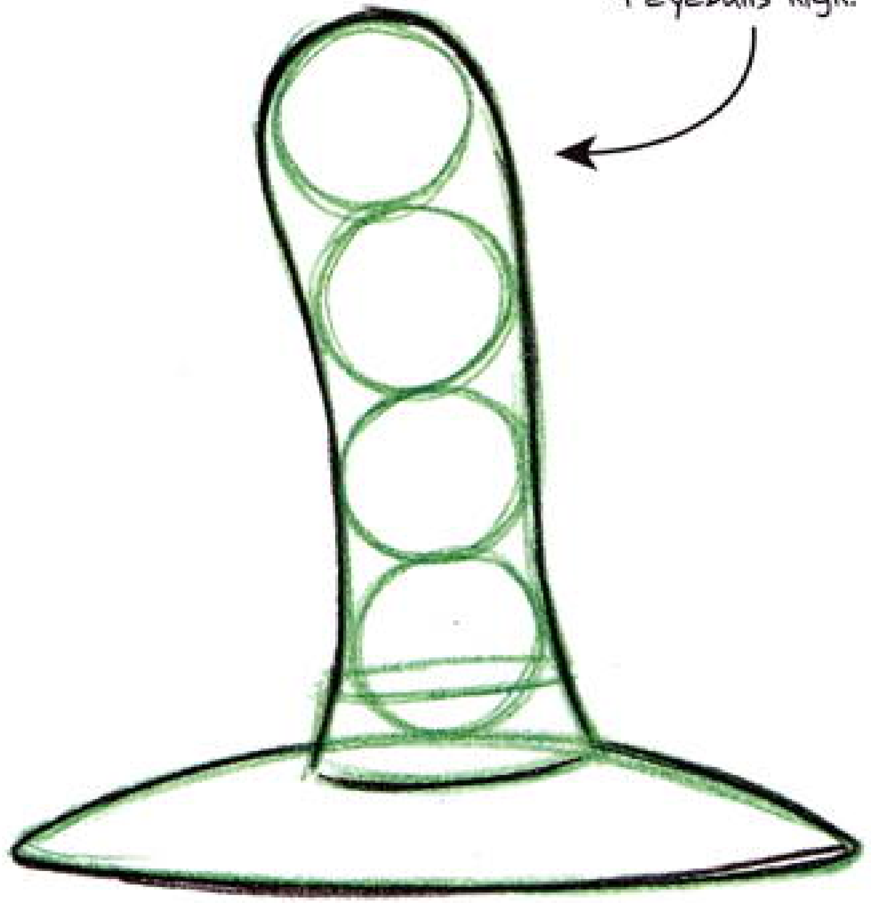
Two rows of bags under eye

Long, sharp teeth

Drool

Wrinkles

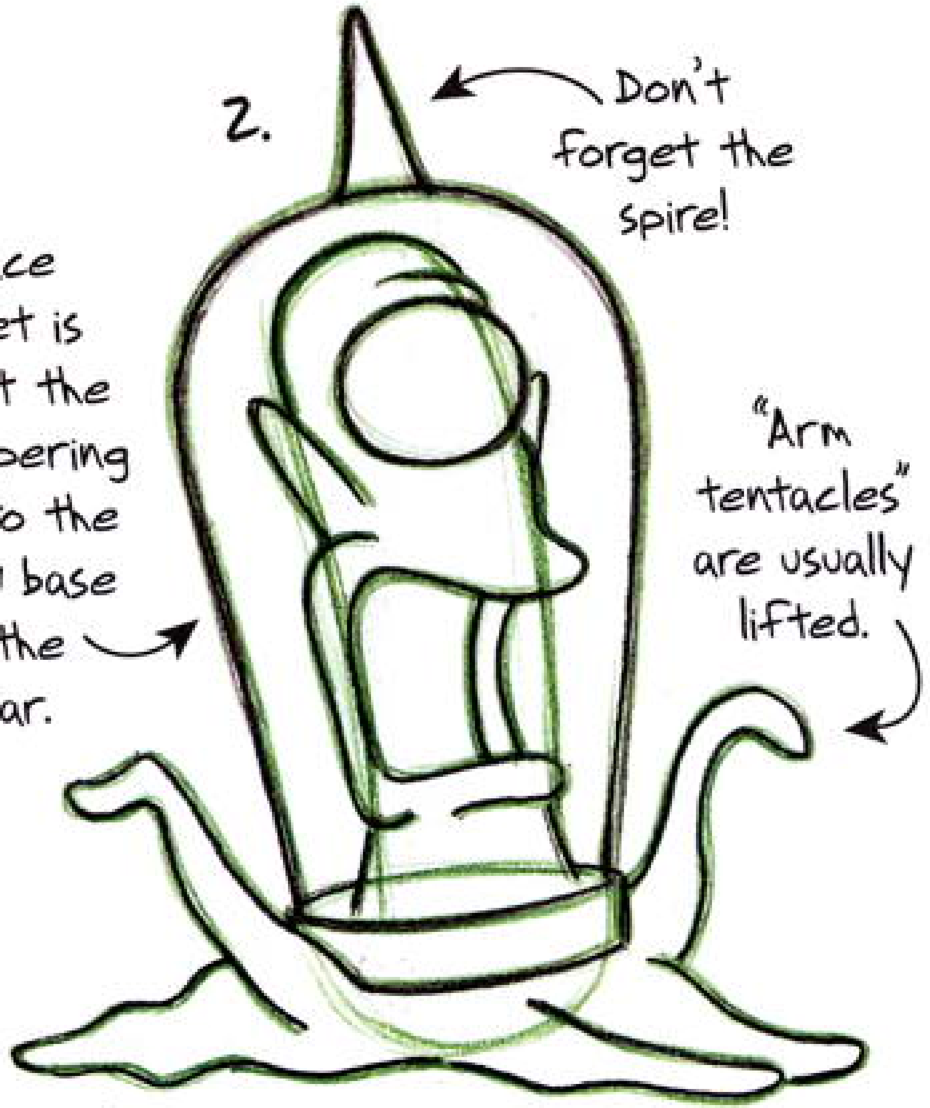
1.



Head is roughly 4 eyeballs high.

Establish a flat mound shape for the tentacles.

2.



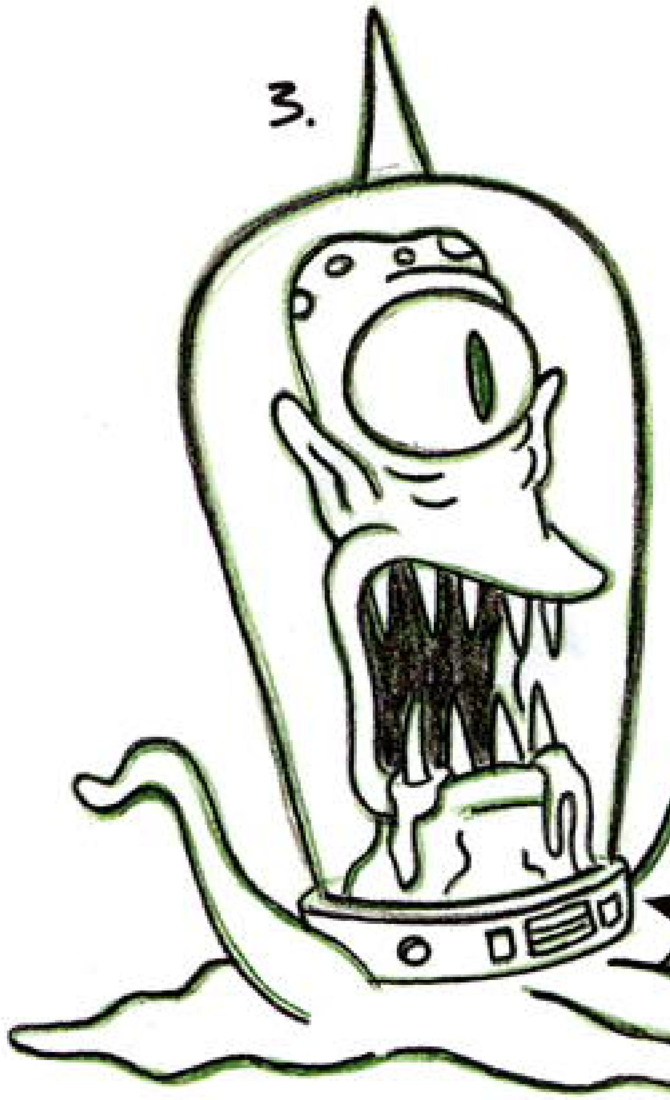
Don't forget the spire!

Space helmet is wide at the top, tapering down to the narrow base of the collar.

"Arm tentacles" are usually lifted.

Define tentacles with wavy lines.

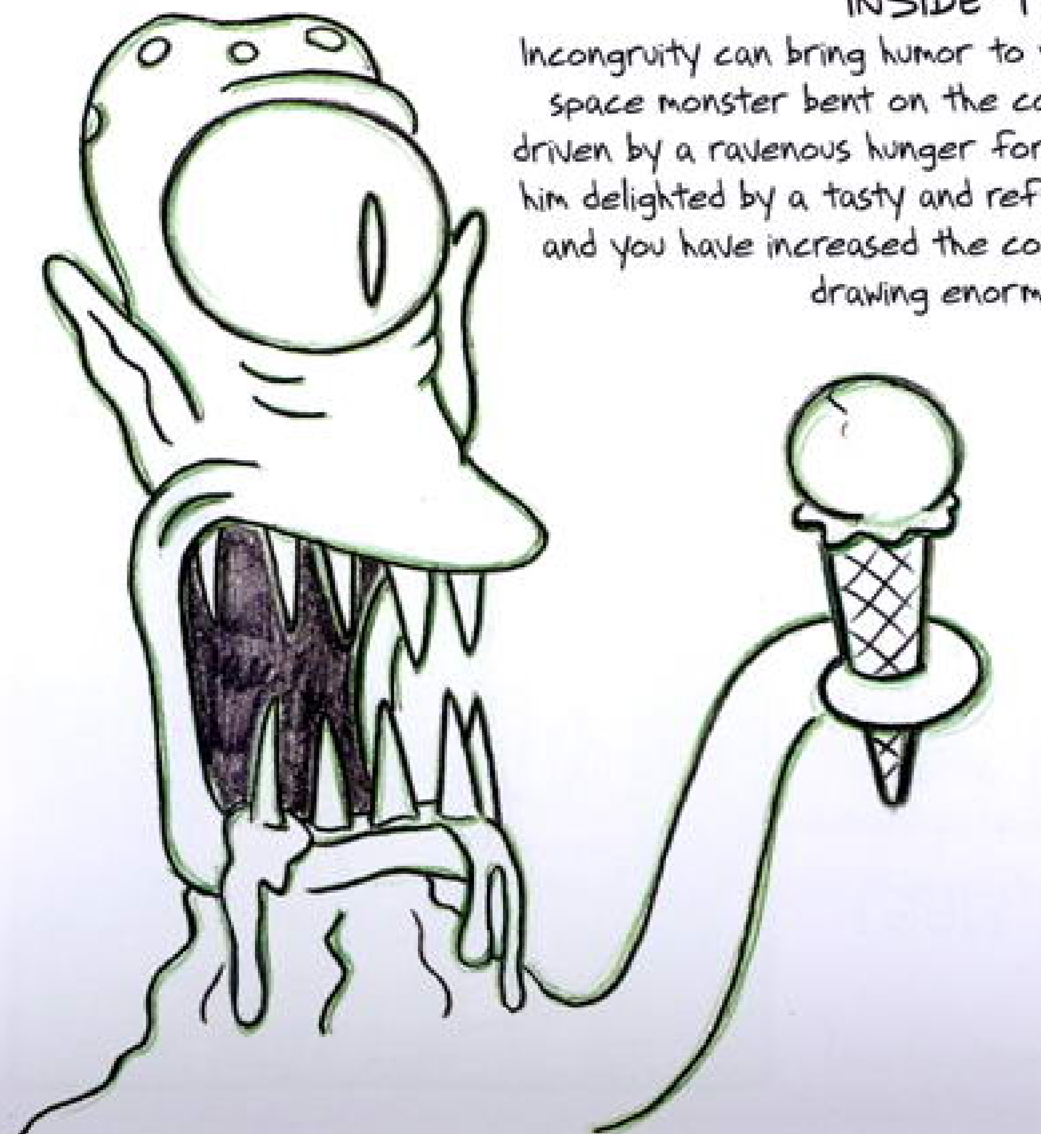
3.



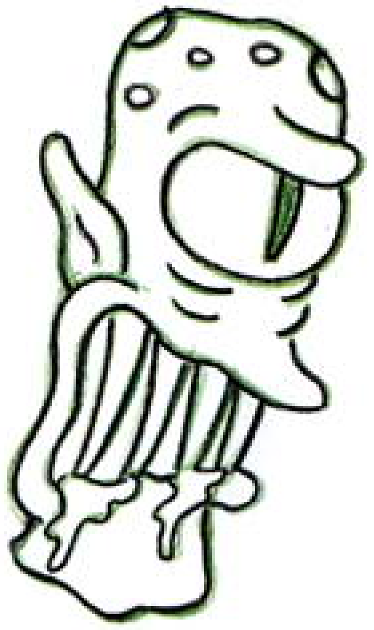
Helmet collar has a center speaker with a square and a round button on each side.

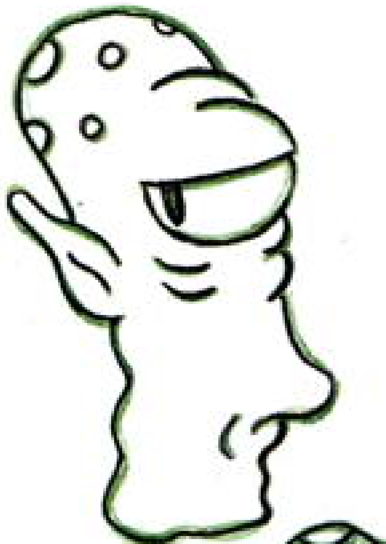
INSIDE TIP!

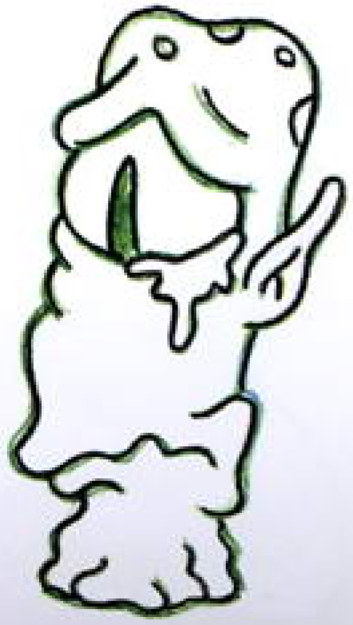
Incongruity can bring humor to your drawings. Take one space monster bent on the conquest of Earth and driven by a ravenous hunger for human flesh. Now show him delighted by a tasty and refreshing ice cream cone, and you have increased the comedy quotient in your drawing enormously!

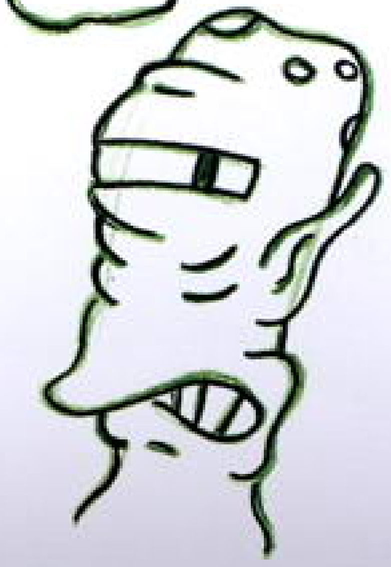


The Many Moods of Kang



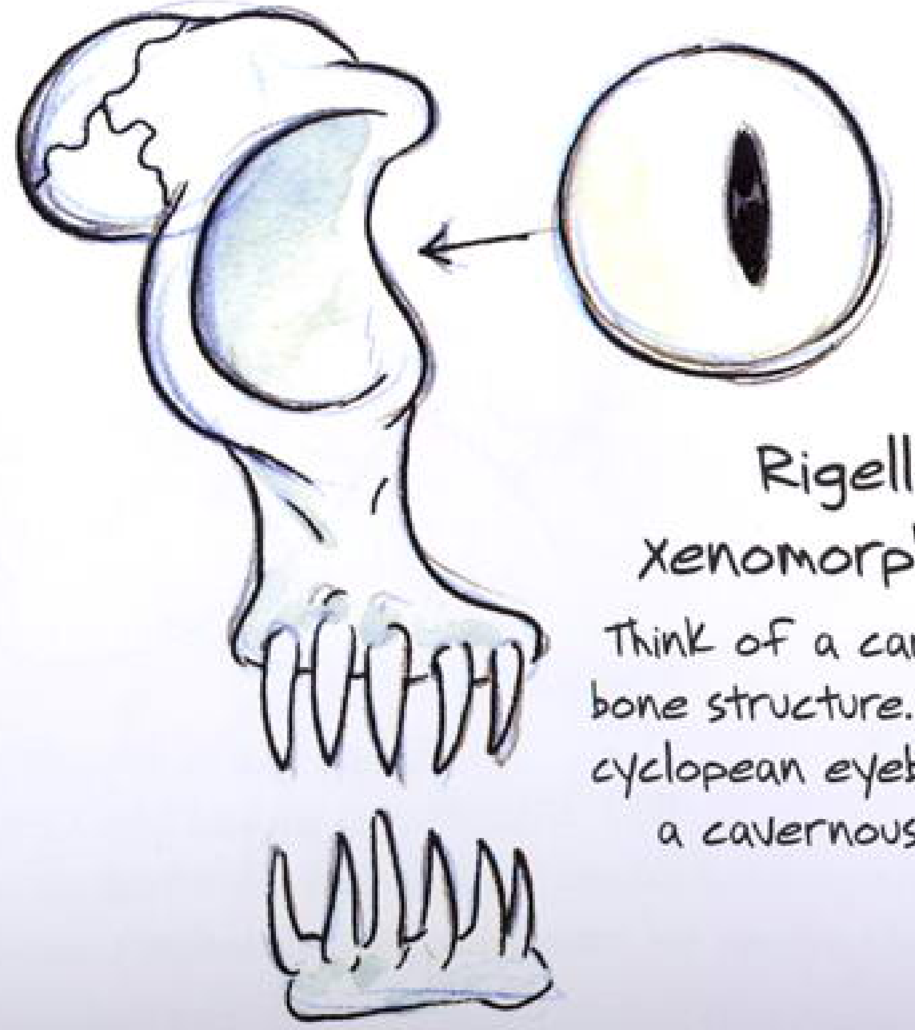






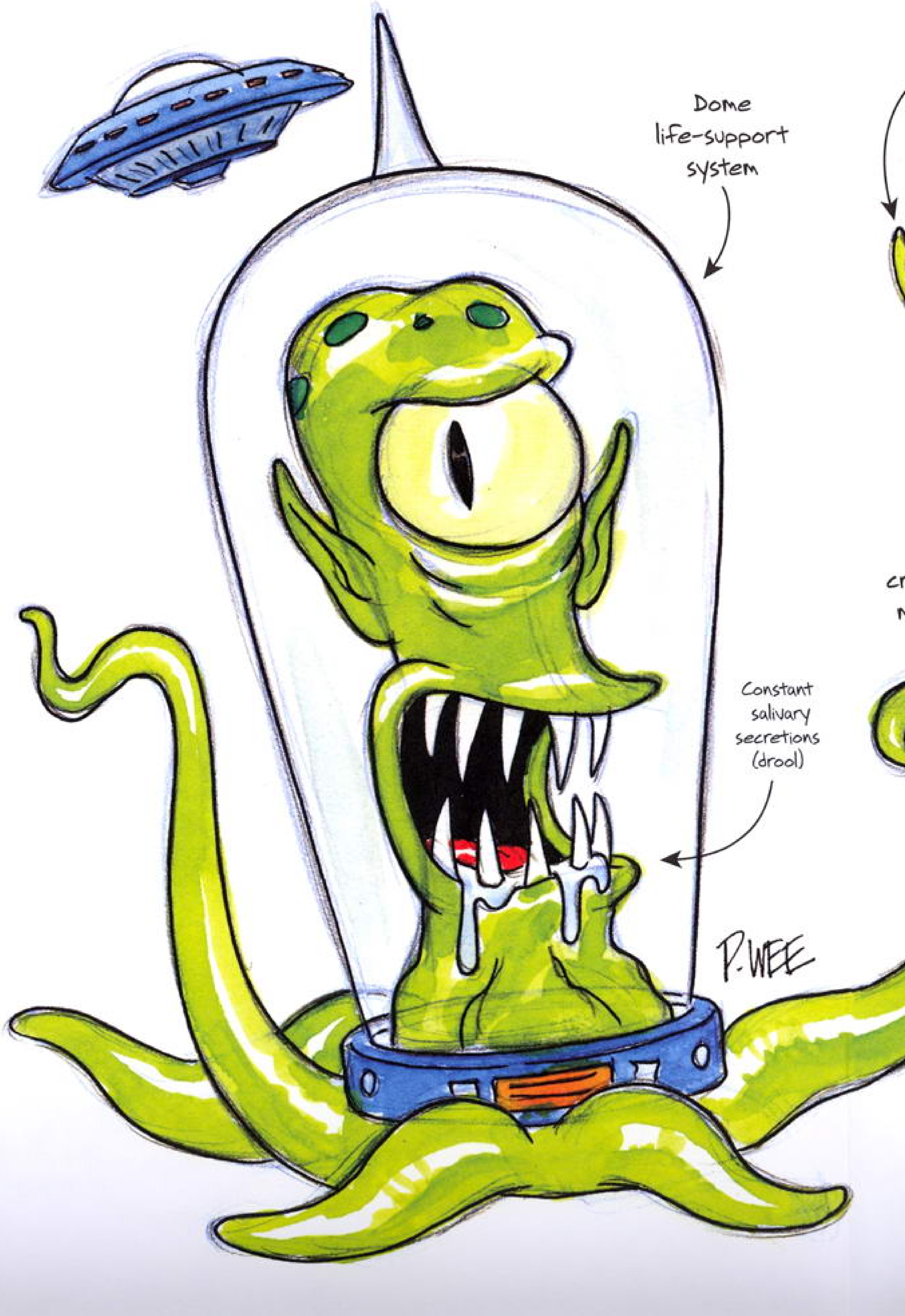
Greetings, scribbler of
crude earthly hieroglyphics! Prepare
to be further illuminated on the
majesty that is

(or Kang and Kodos:
it doesn't matter, they
look exactly alike!)



Rigellian
xenomorphology:

Think of a cartilage-like
bone structure. The single
cyclopean eyeball fits into
a cavernous socket.



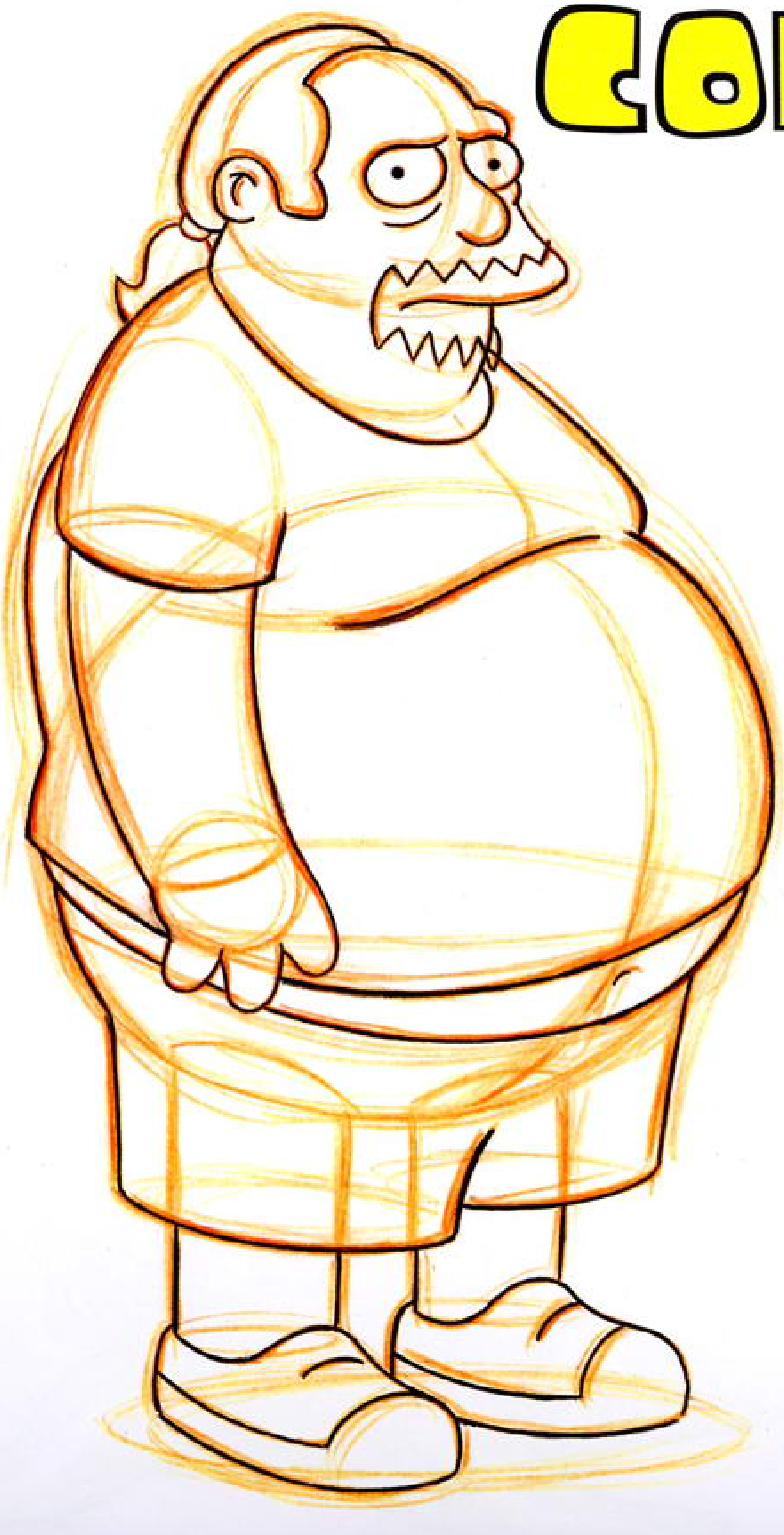
Dome
life-support
system

Constant
salivary
secretions
(drool)

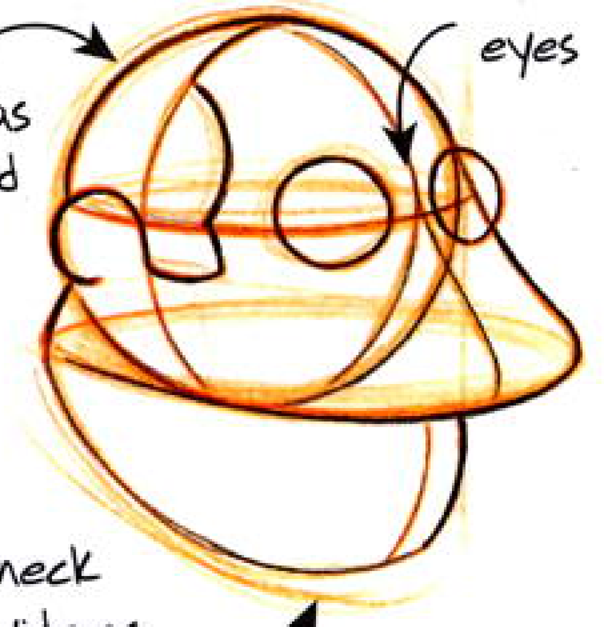
P.WEE

cr

COMIC BOOK GUY



1.

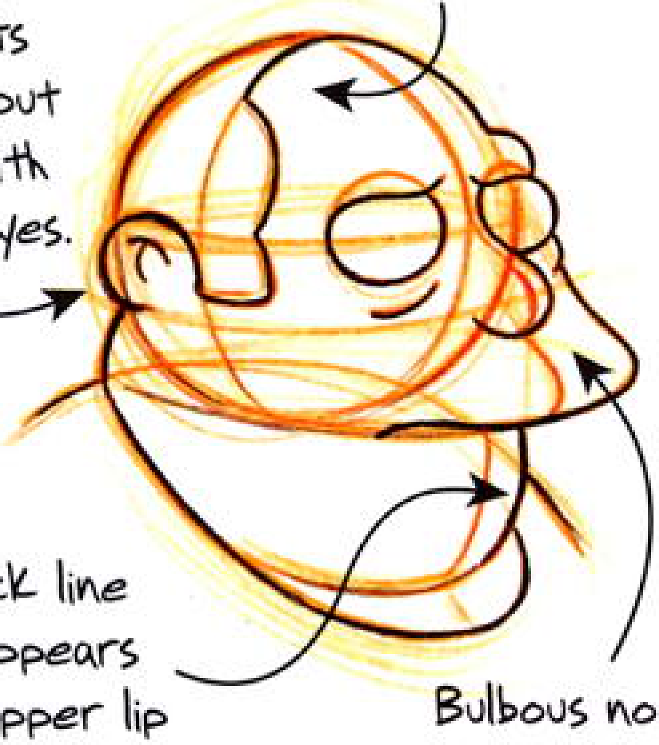


Comic Book Guy has a ball-shaped head.

Space between eyes

His neck is as wide as his skull.

2.



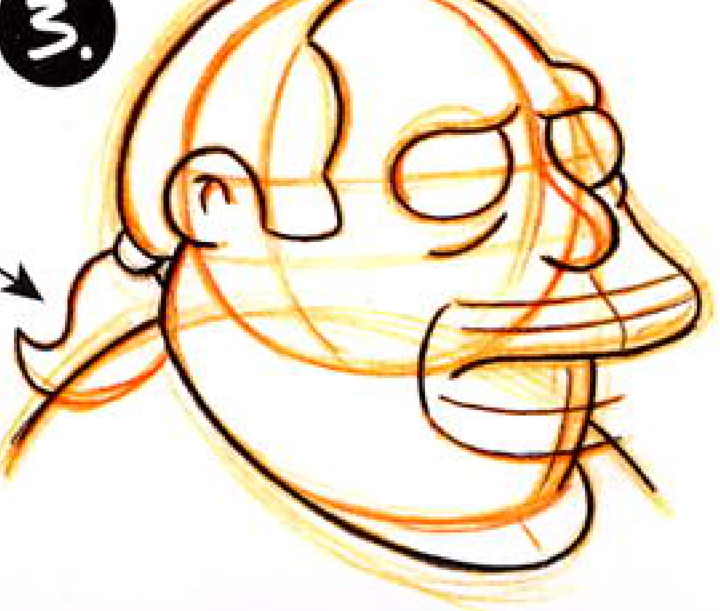
Receding hairline.

Ear sits high, about even with baggy eyes.

Neck line disappears into upper lip with no lower lip visible.

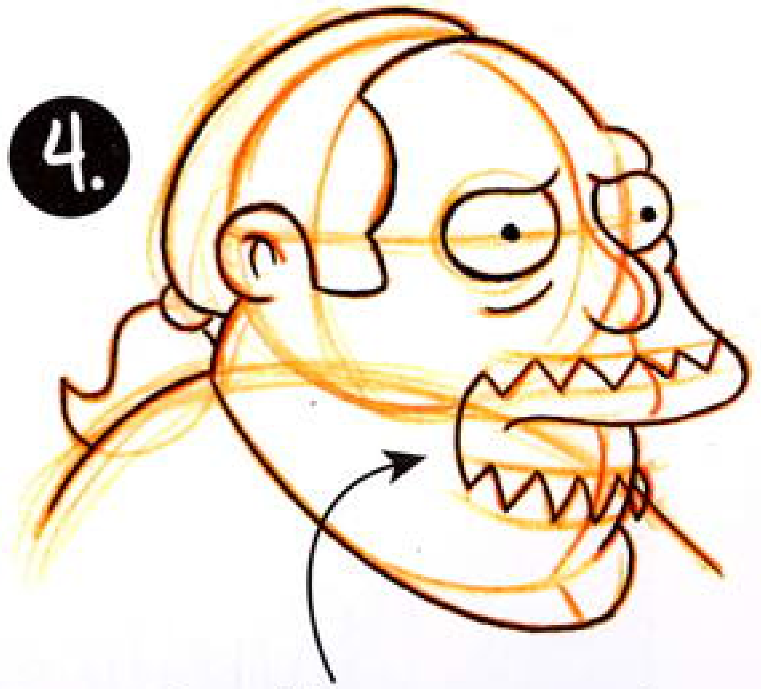
Bulbous nose slopes down.

3.

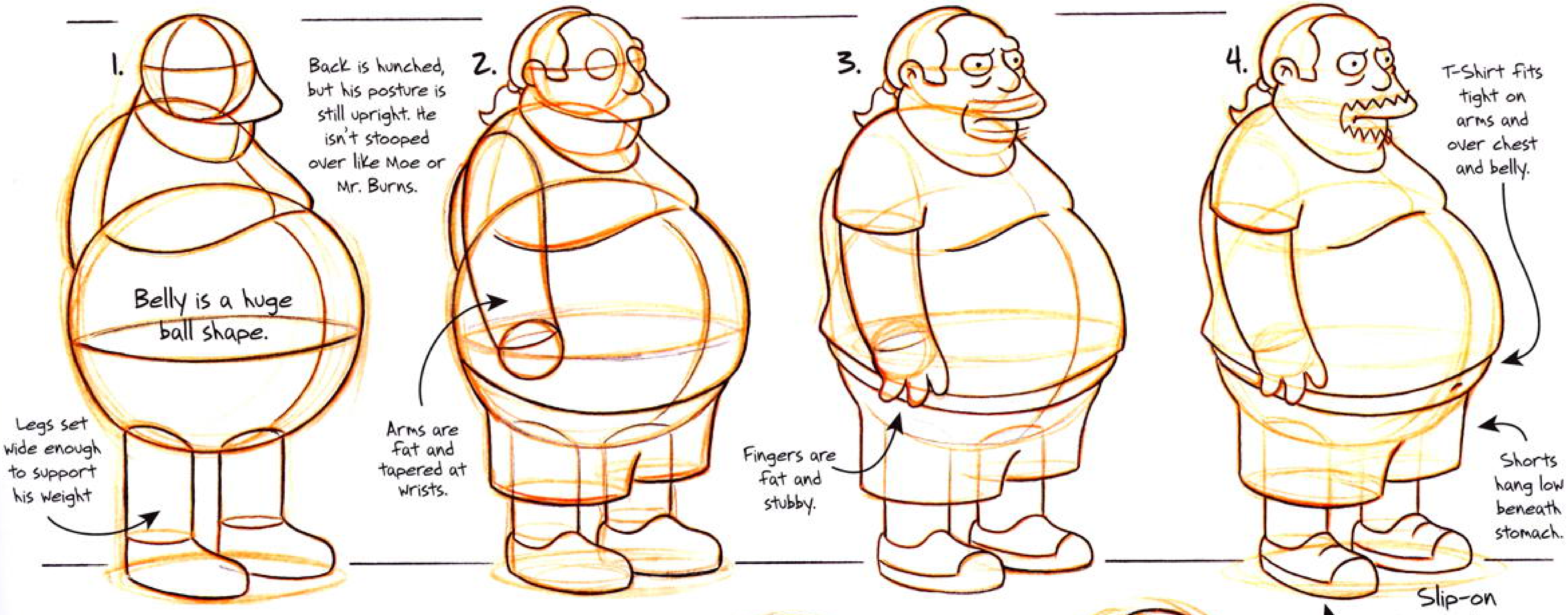


Hair flows back away from skull and gathers into a ponytail.

4.



Beard line is suggested by a jagged line similar to the hair that wraps around Homer's head.



Back is hunched, but his posture is still upright. He isn't stooped over like Moe or Mr. Burns.

Belly is a huge ball shape.

Legs set wide enough to support his weight

Arms are fat and tapered at wrists.

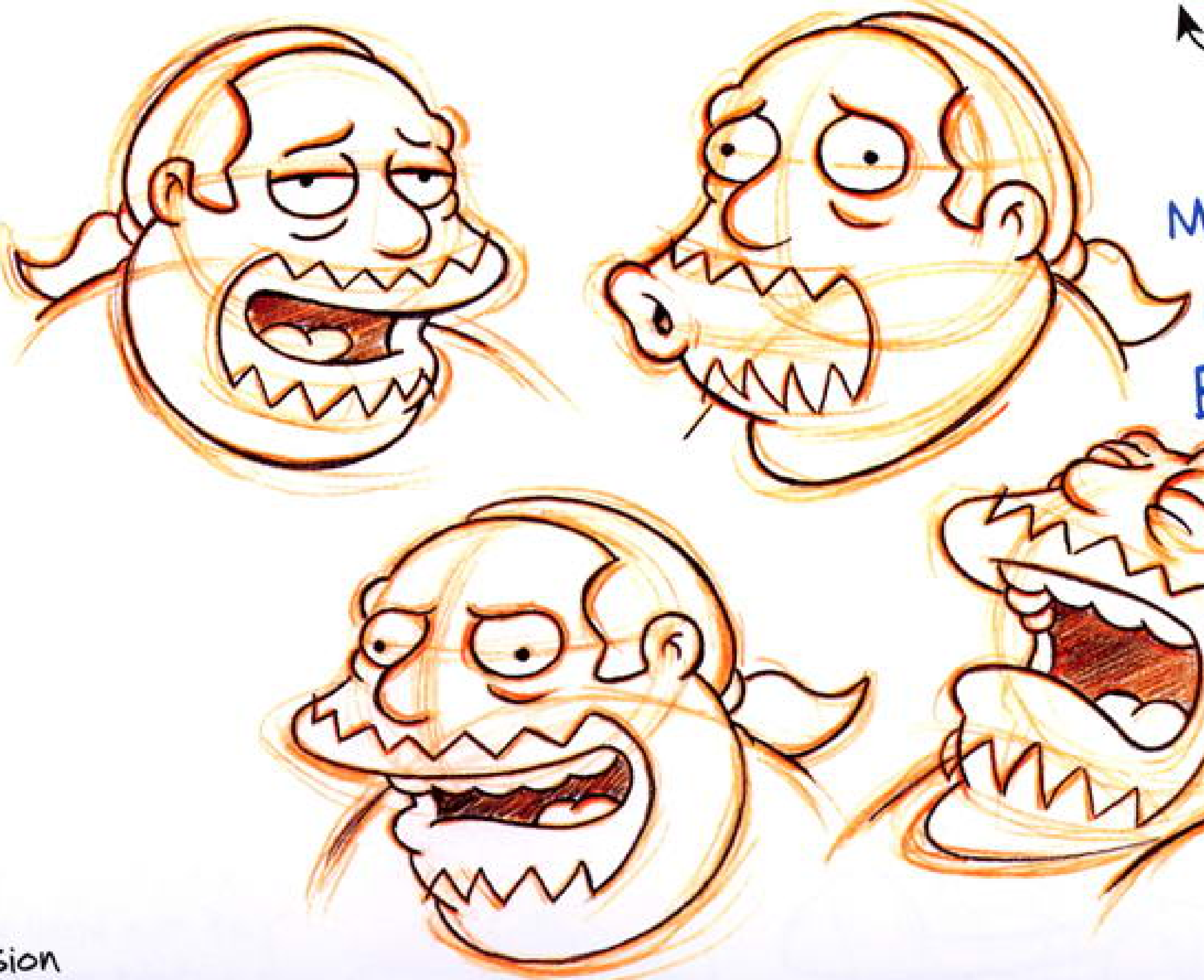
Fingers are fat and stubby.

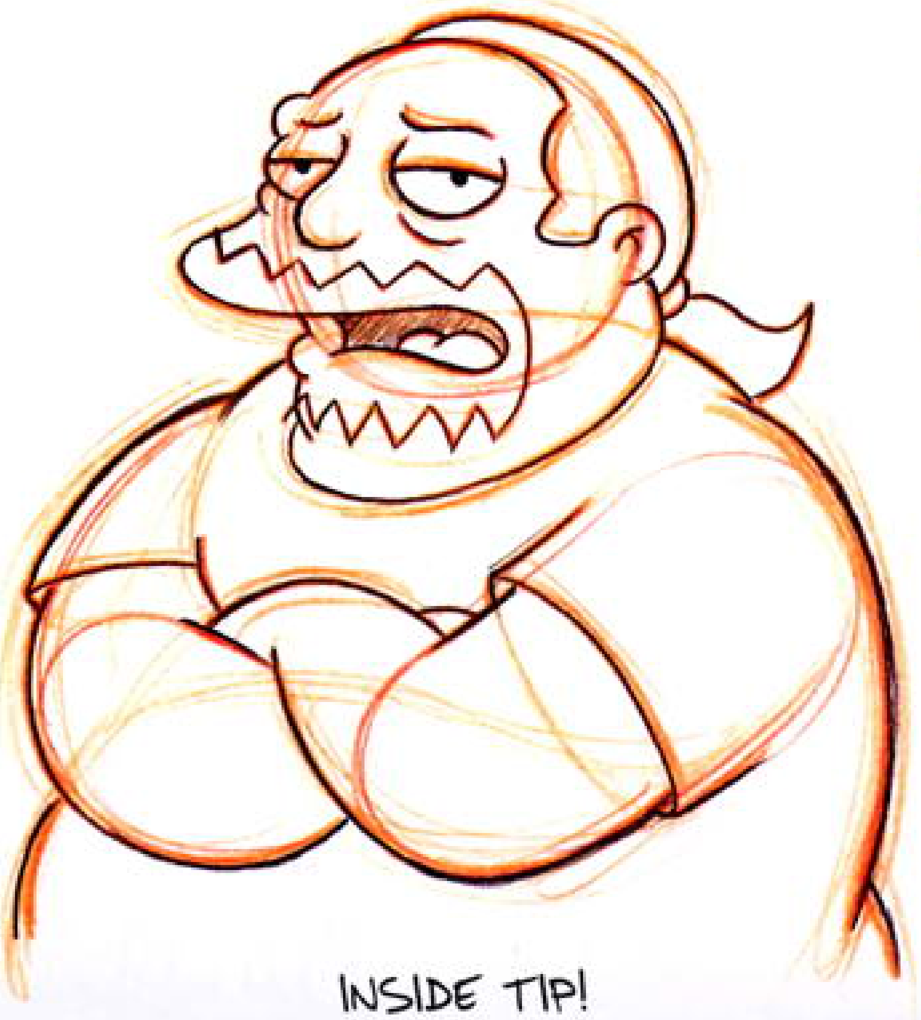
T-Shirt fits tight on arms and over chest and belly.

Shorts hang low beneath stomach.

Slip-on tennis shoes

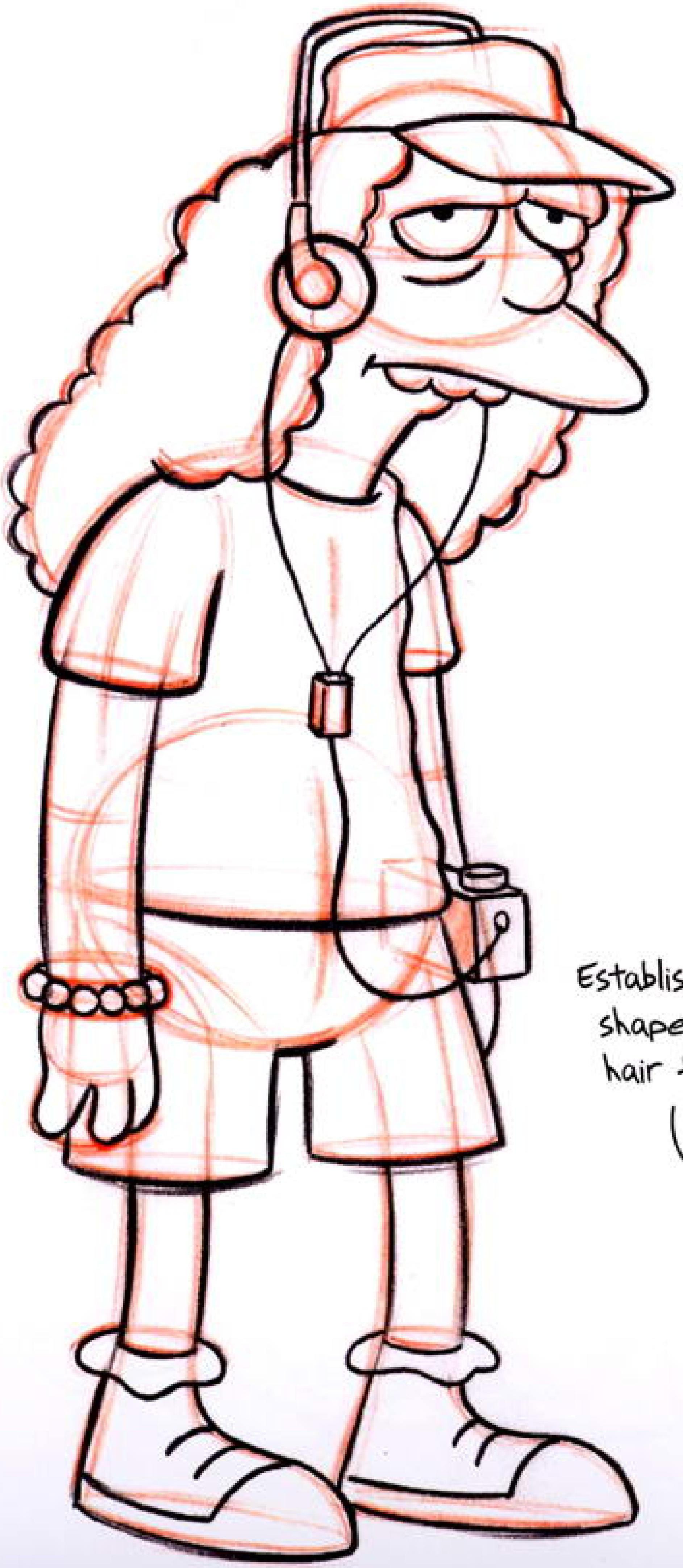
The Many Moods of Comic Book Guy



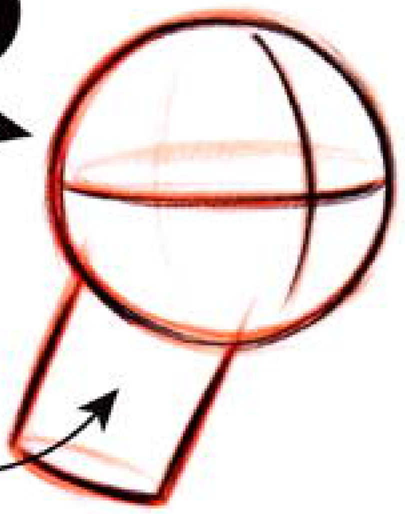


INSIDE TIP!
Accentuate CBG's usual condescending expression with arms crossed over his ample chest!

OTTO

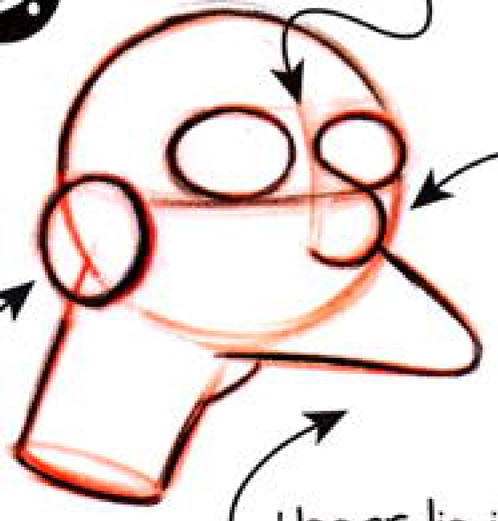


1.



Otto's head is a ball shape on a cylindrical neck.

2.



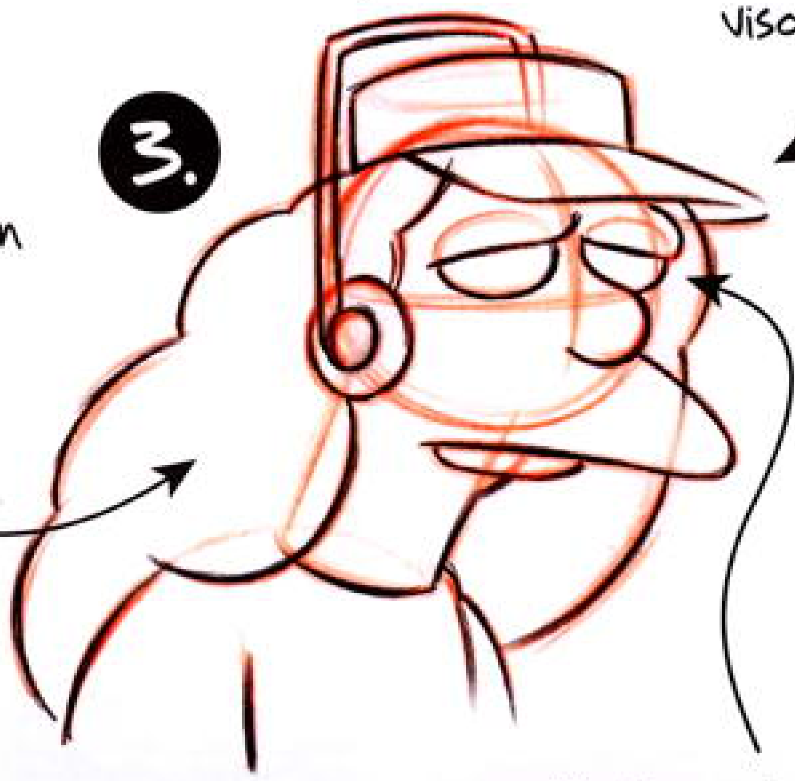
Eyes are oval-shaped and set apart.

Oval headphone shape goes over ear.

Nose is rounded and slopes down, similar to Mrs. Krabappel's.

Upper lip is long and triangular.

3.



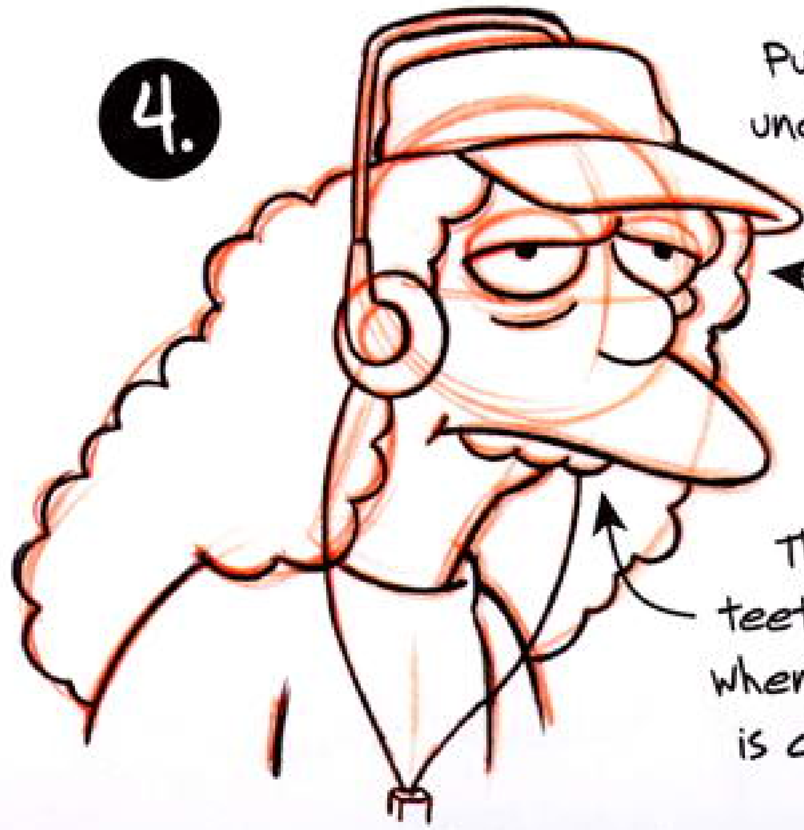
Headphones go above and behind head.

Pillbox-shaped hat with long visor

Establish main shapes of hair first.

Otto has a heavy brow ridge. The lines of the brow go up at a slight angle toward the center.

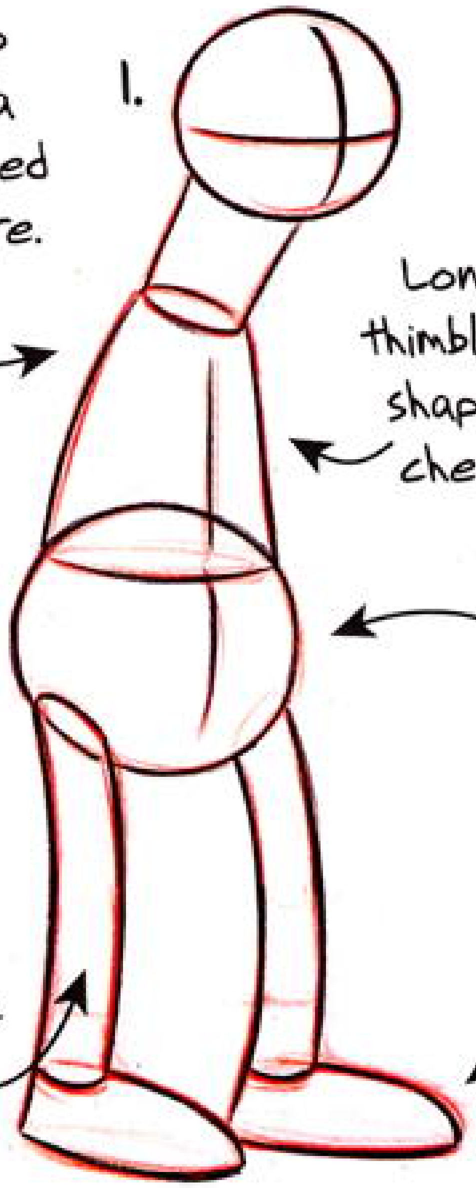
4.

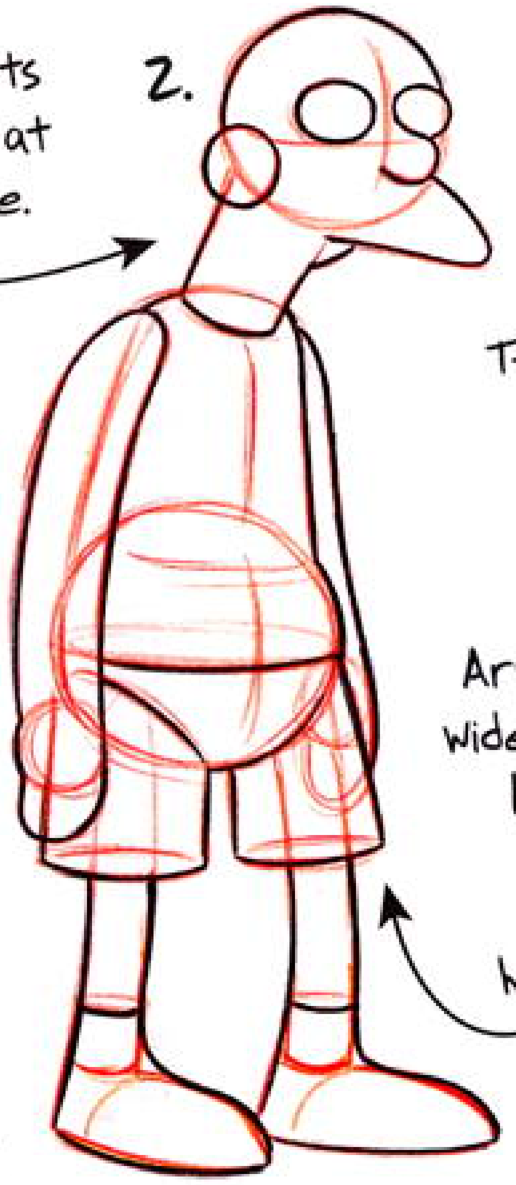


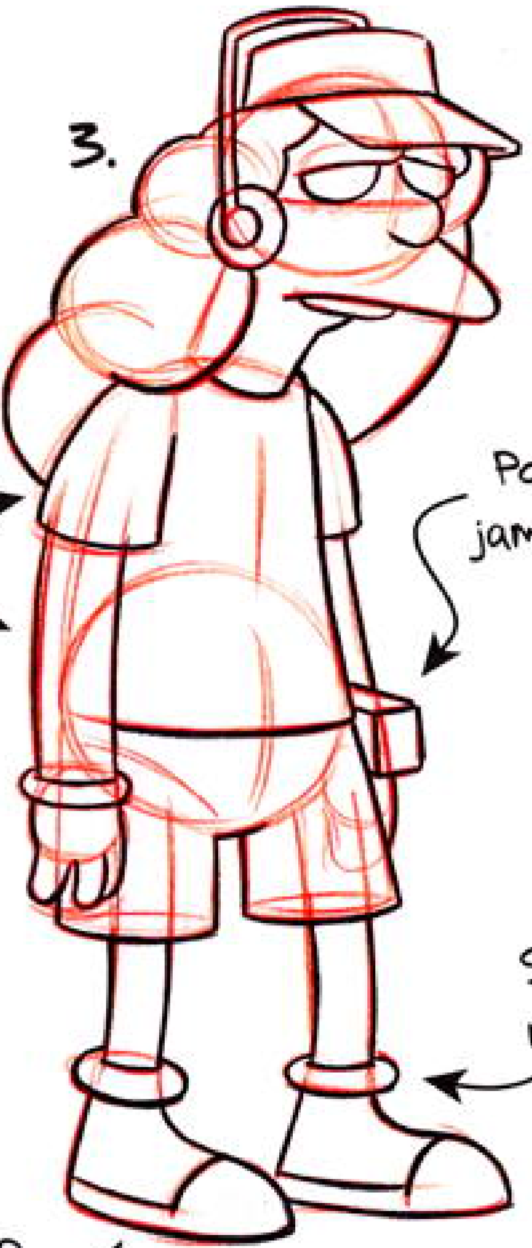
Pupils rest under brow.

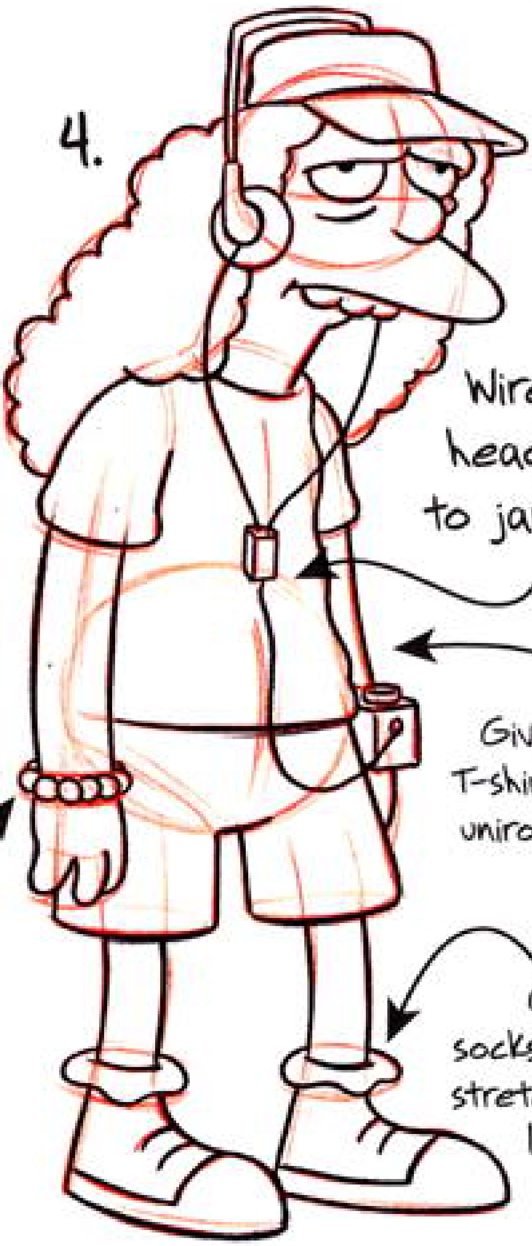
Three teeth show when mouth is closed.

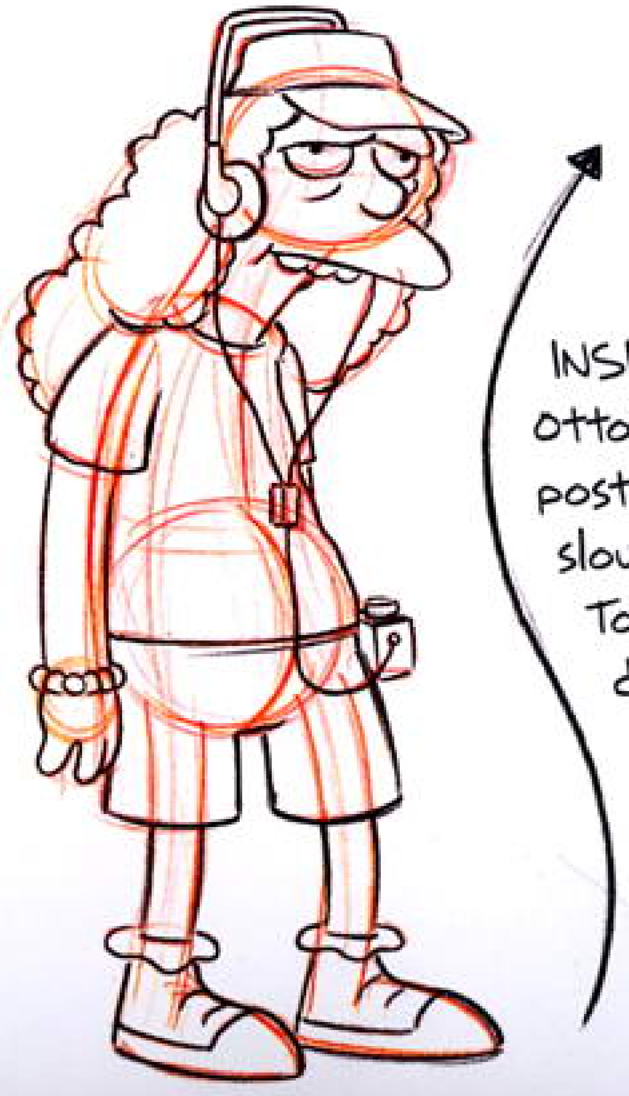
Add bags under eyes to complete the dazed and confused look.


1.
Otto has a slouched posture.
Long, thimble-shaped chest
Belly ball is bigger than head ball.
Legs are thin and set very wide.
Feet are fairly big.


2.
Neck juts forward at an angle.
Shorts have wide legs.

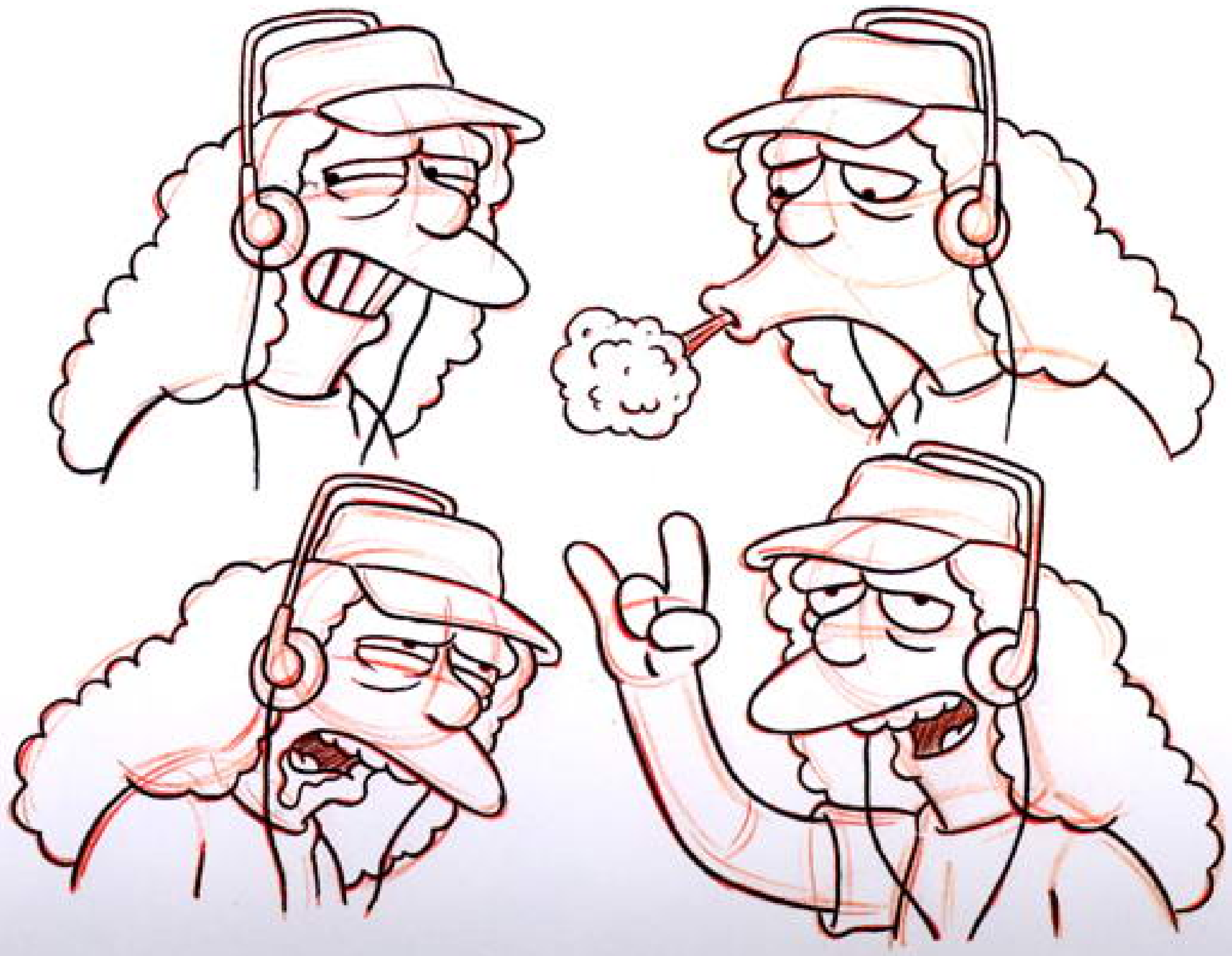

3.
T-shirt
Arms are wider than legs.
Portable jam device
Socks are rolled like Bart's.
High top sneakers


4.
Wire from headphones to jam device
Bracelet similar to Marge's necklace
Give Otto's T-shirt a wavy, unironed look.
Give socks a loose, stretched-out look.

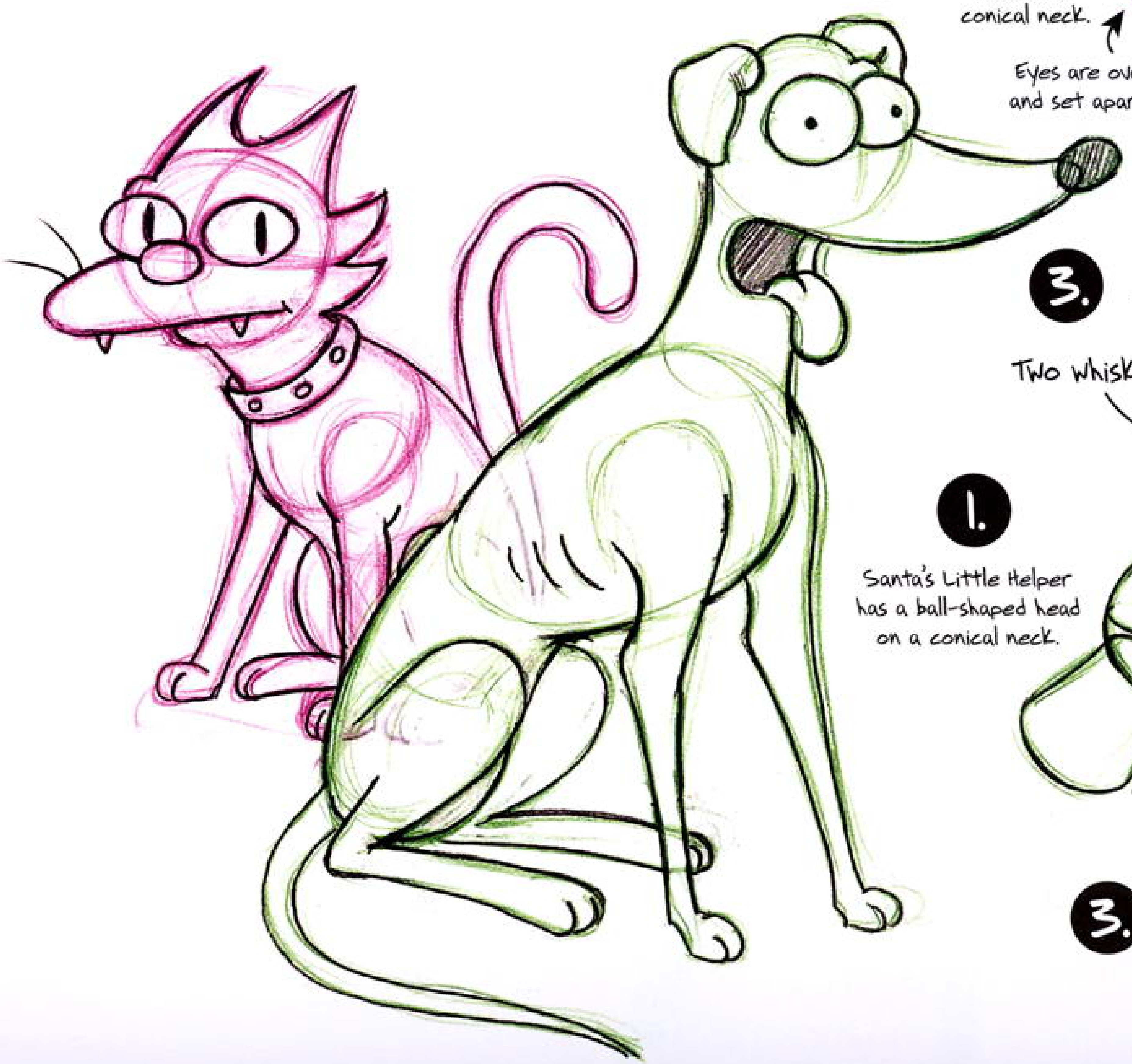


INSIDE TIP!
Otto's normal posture is a forward slouch with bent knees. To help achieve this, draw an "S" curve first and build your drawing on that!

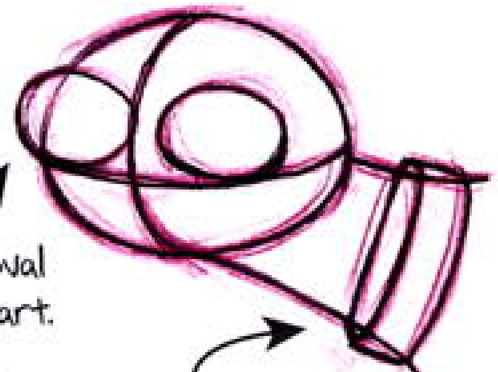
The Many Moods of Otto



SANTA'S LITTLE HELPER AND SNOWBALL II



1.

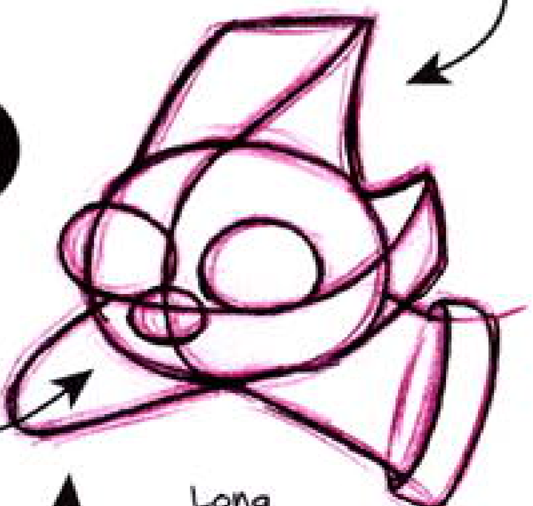


Snowball II has a wide oval head on a conical neck.

Eyes are oval and set apart.

Collar wraps around base of neck.

2.

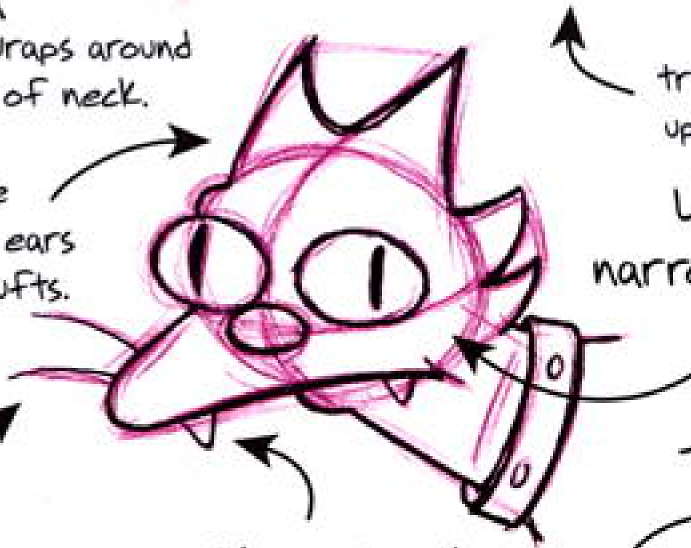


Use converging lines to establish shape of ears and fur tufts.

Oval nose sits below eyes.

Long, triangular upper lip

3.



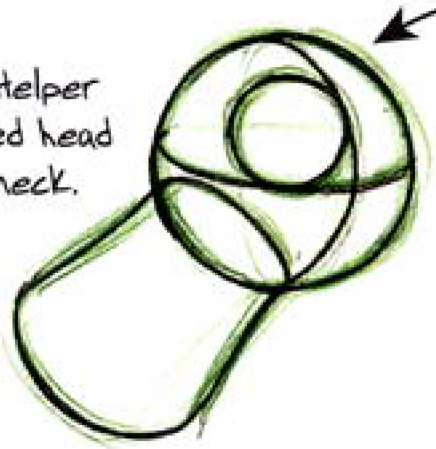
Define triangular ears and fur tufts.

Long, narrow pupils

Two whiskers

Sharp teeth

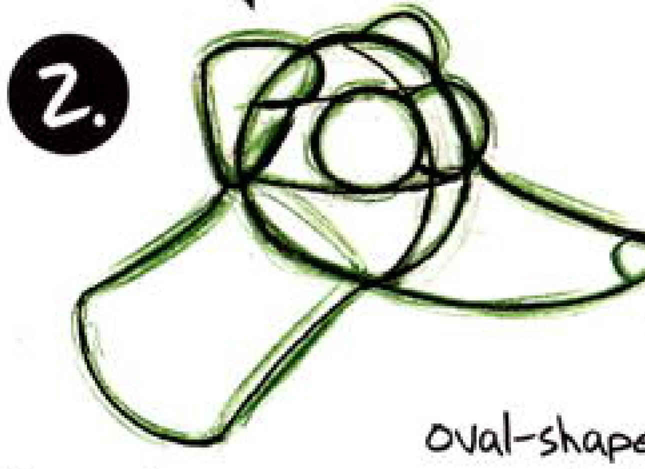
1.



Santa's Little Helper has a ball-shaped head on a conical neck.

Eye is above center line of head.

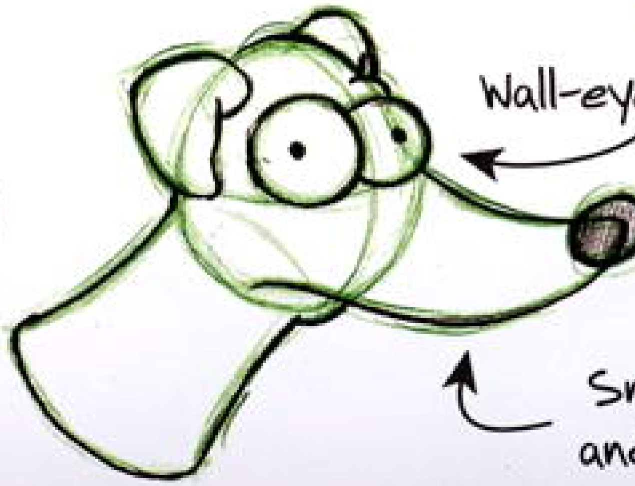
2.



Triangular ears sit high and back on head.

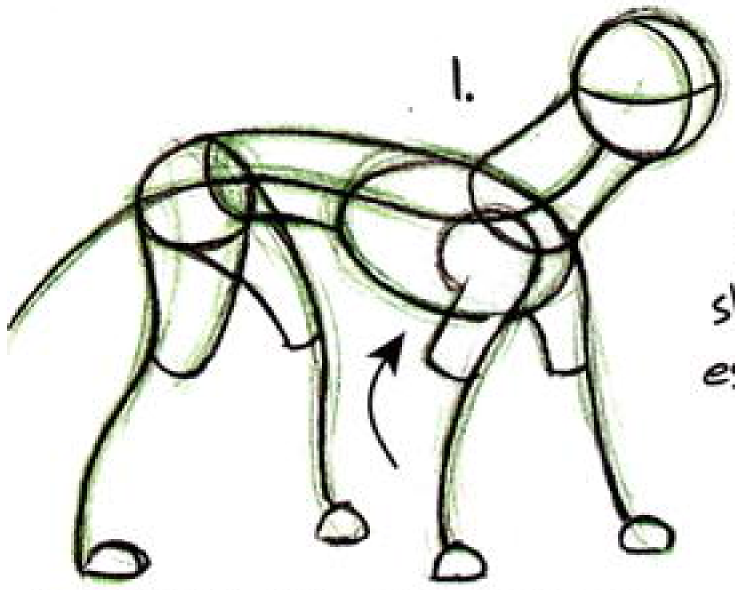
Oval-shaped nose at tip of snout

3.



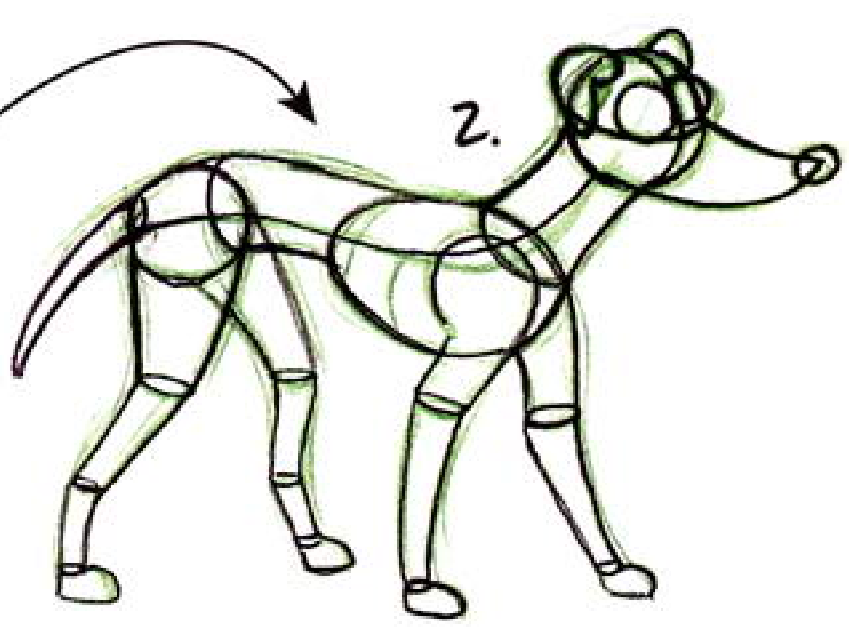
Wall-eyed gaze

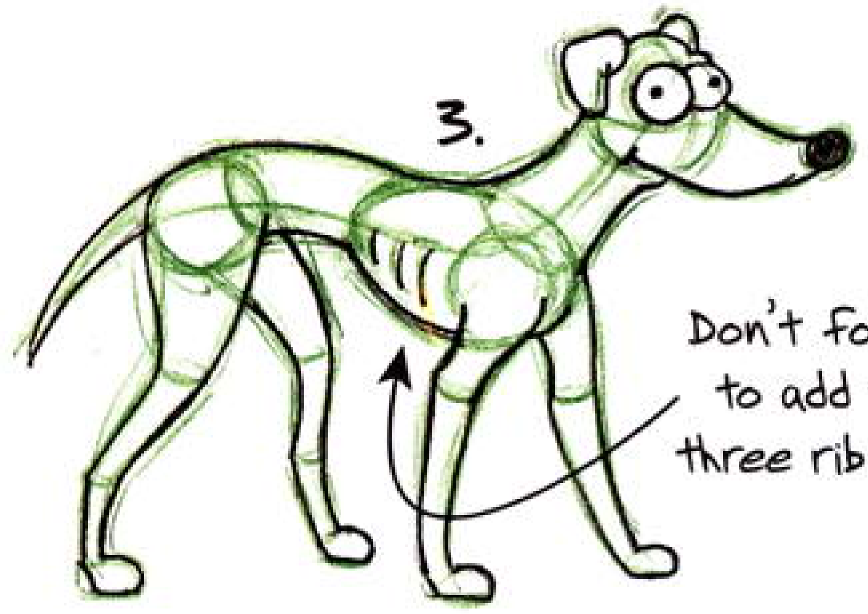
Snout is long and triangular.



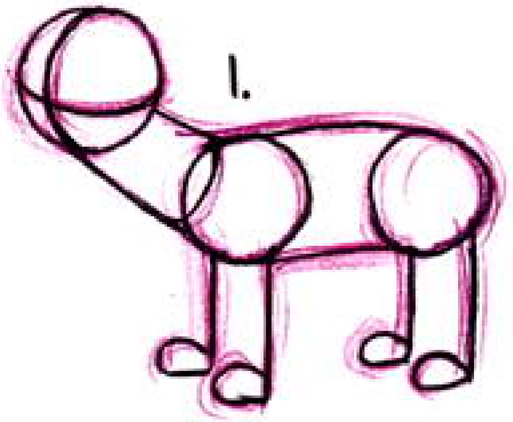
Santa's Little Helper is a greyhound.
He has a long oval chest that tapers down
to a slender abdomen, and thin, yet
muscular, legs.

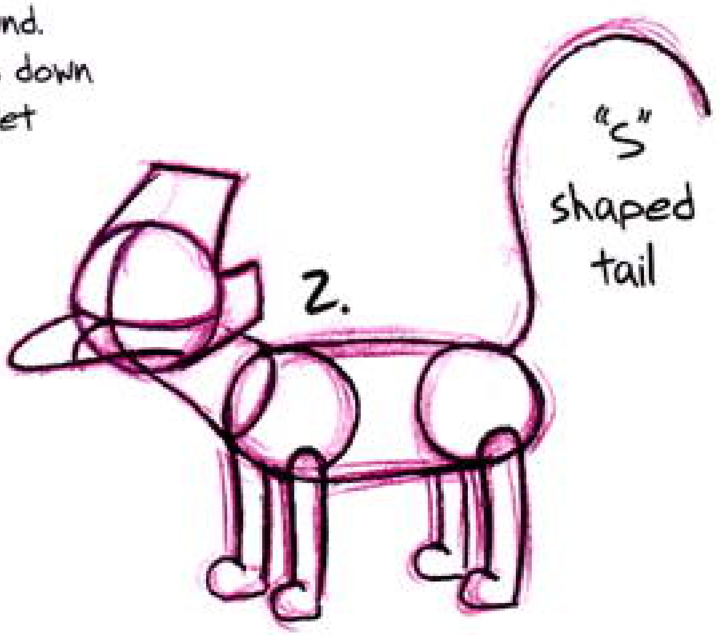
Curvy "S"
shapes help
establish the
form.



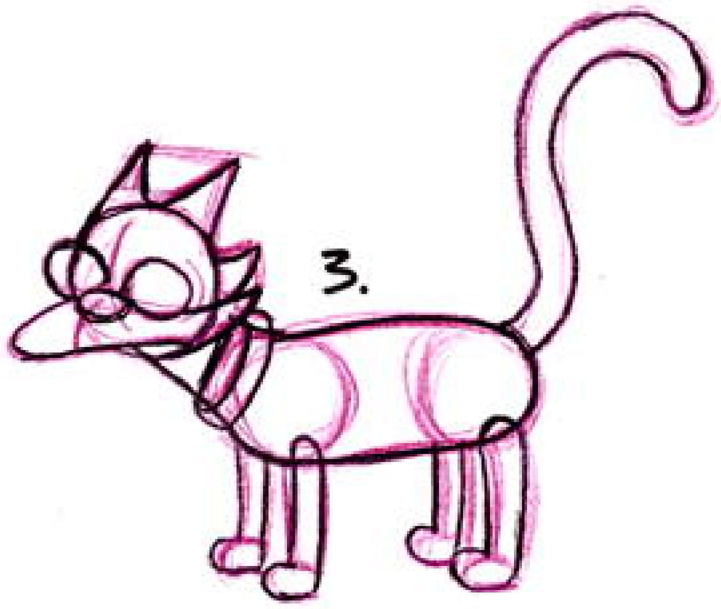


Don't forget
to add the
three rib lines.

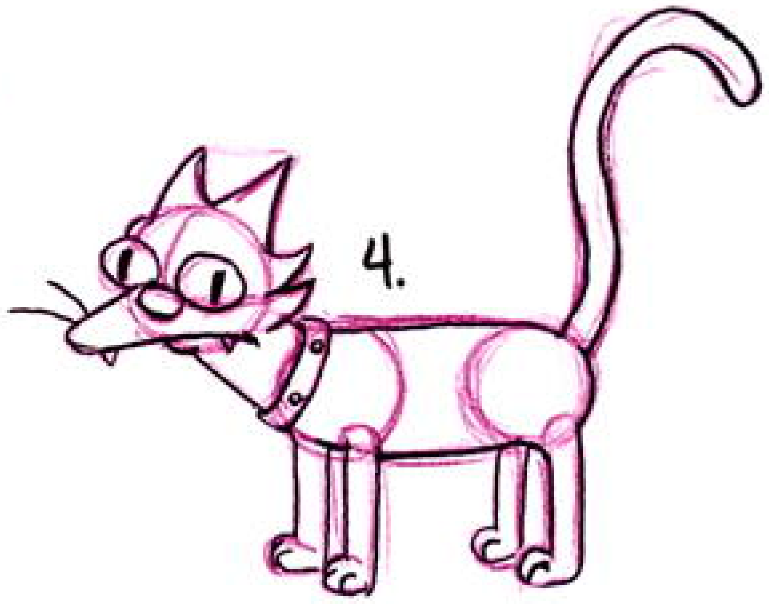




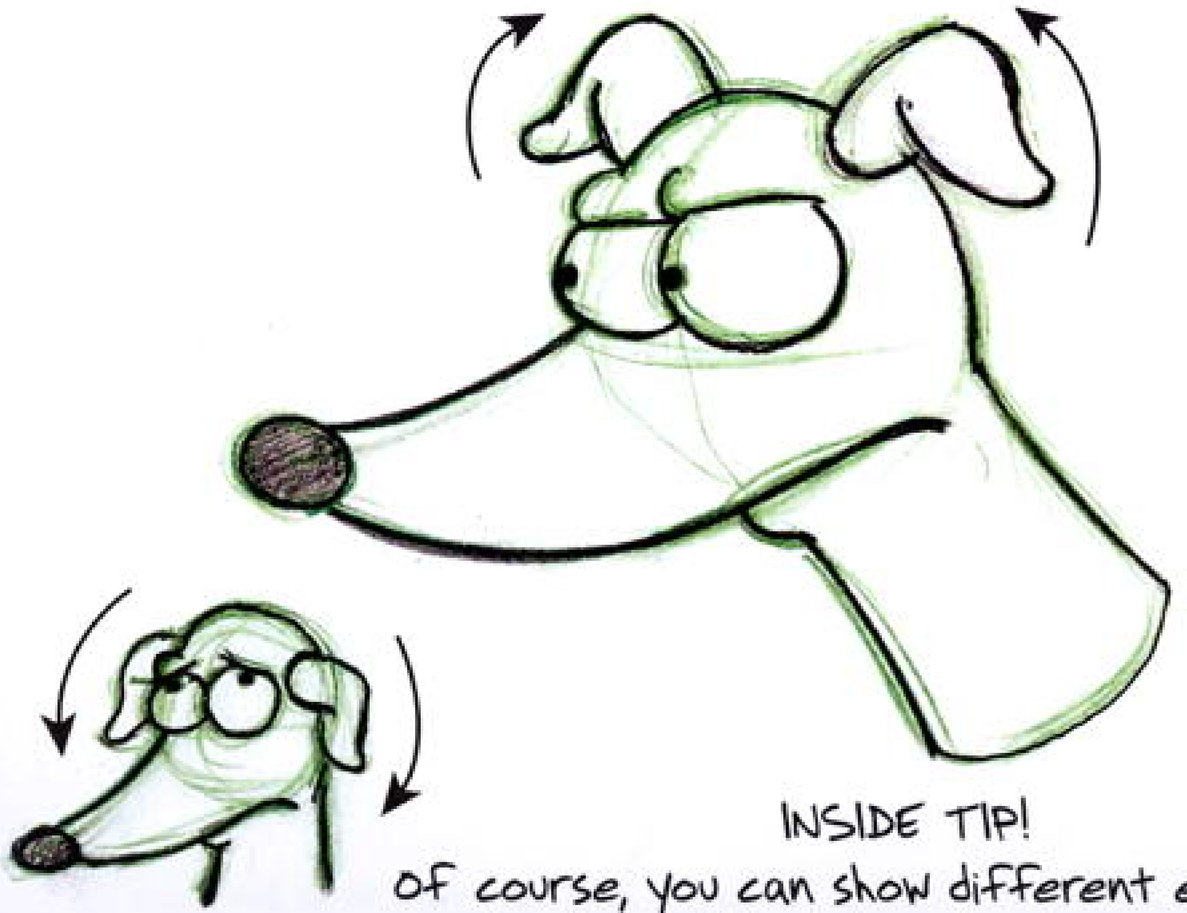
Snowball II has a long, capsule-shaped
body on short, cylindrical legs.



Head juts out at a
45-degree angle from body.

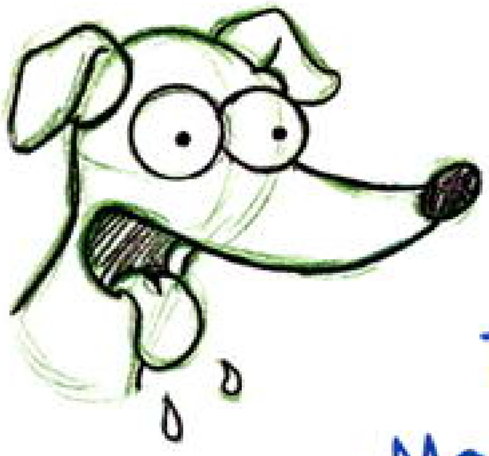


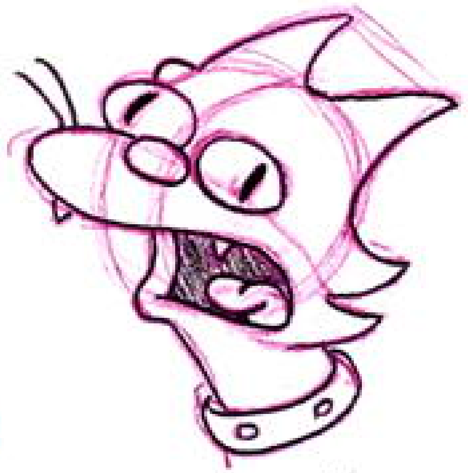
Though haunches aren't seen in
this standing pose, they are
evident when you see Snowball II
sitting, running, etc.

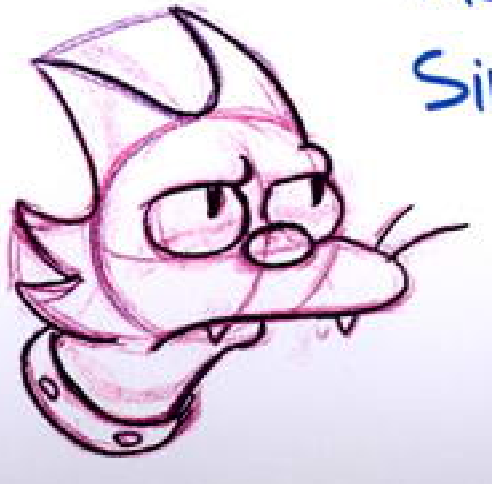


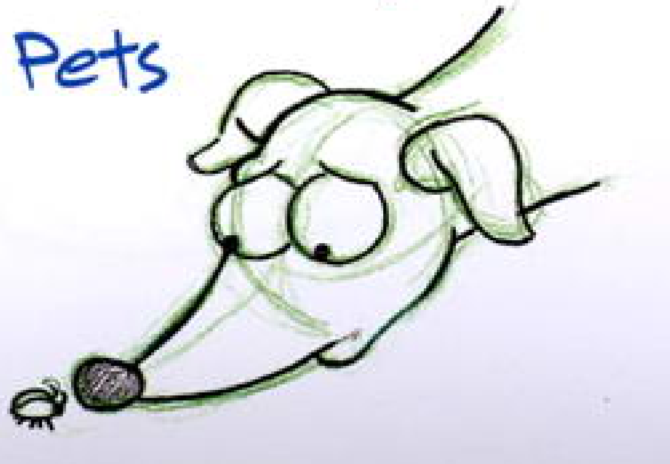
INSIDE TIP!
Of course, you can show different expressions
on Santa's Little Helper by changing his eyes
and mouth, but you can also use his ears!

The Many Moods of The Simpsons' Pets

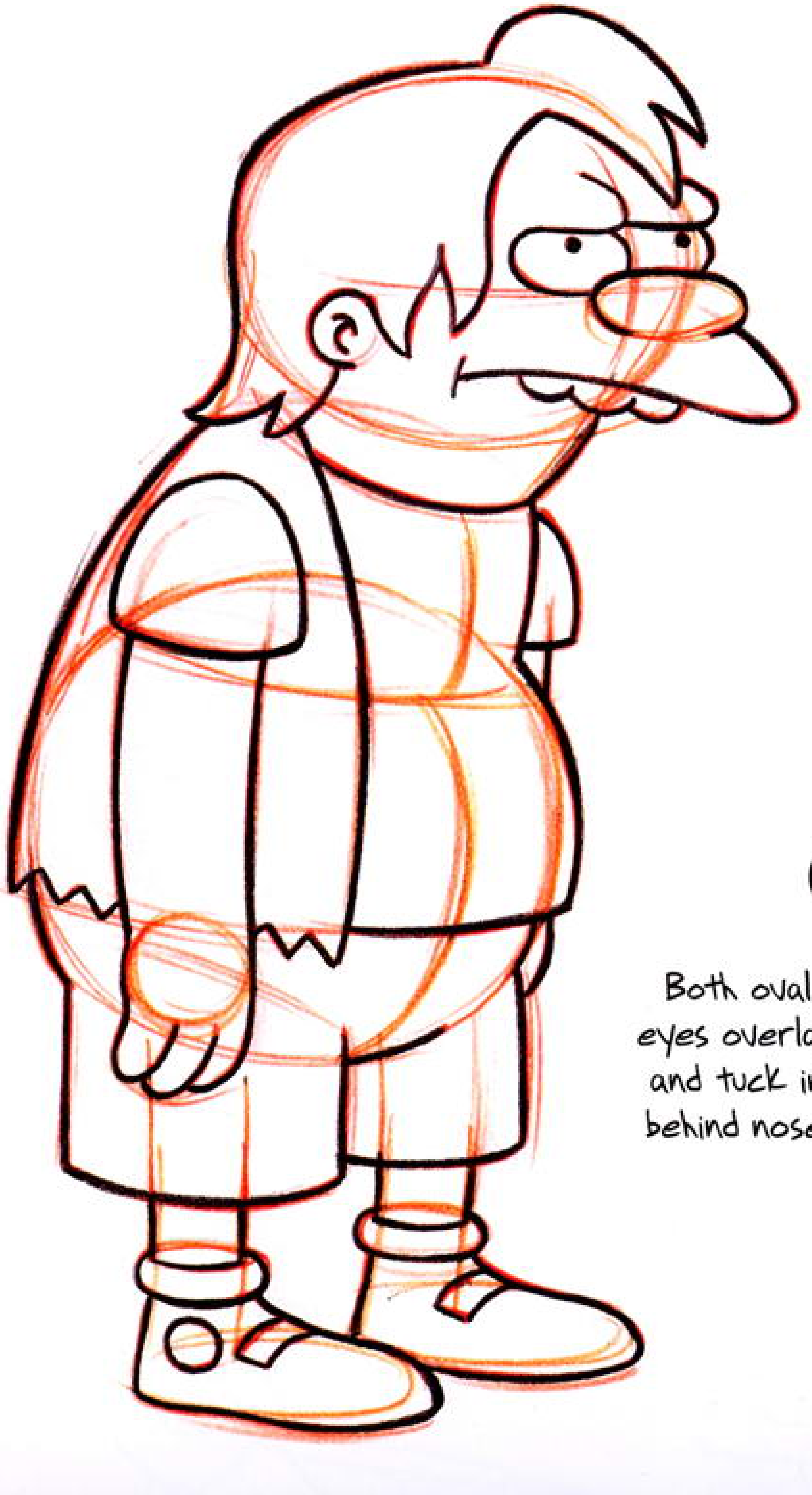




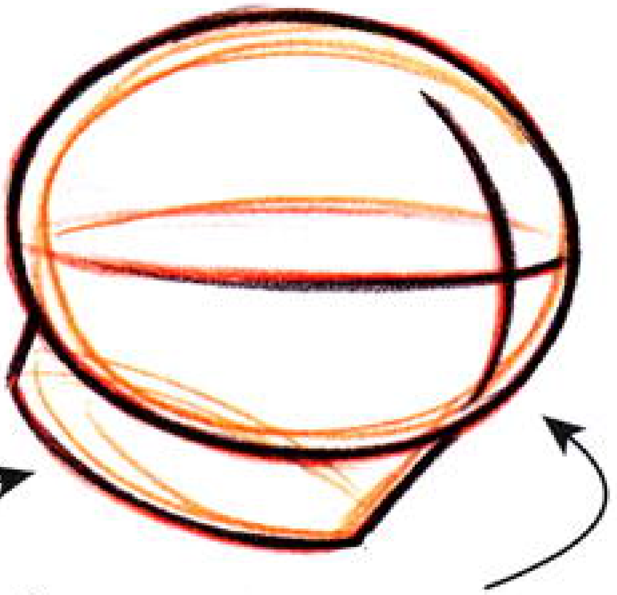




NELSON

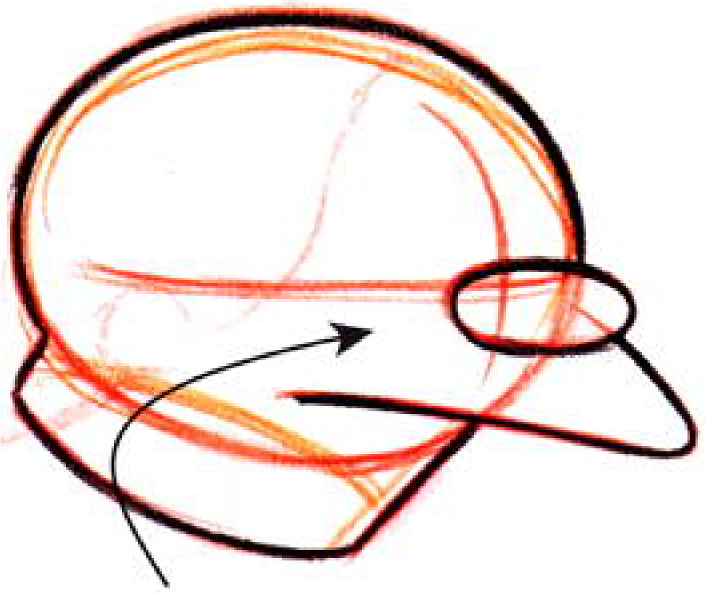


1.



Nelson's head is a wide oval on a wide, short, cylindrical neck.

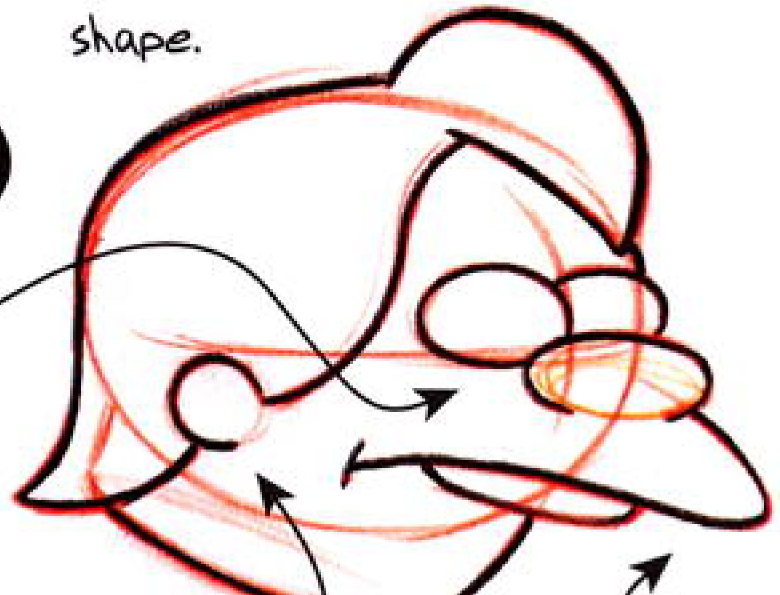
2.



His pug nose is an elongated oval that is bisected by the line of his head.

3.

Block in basic hair shape.

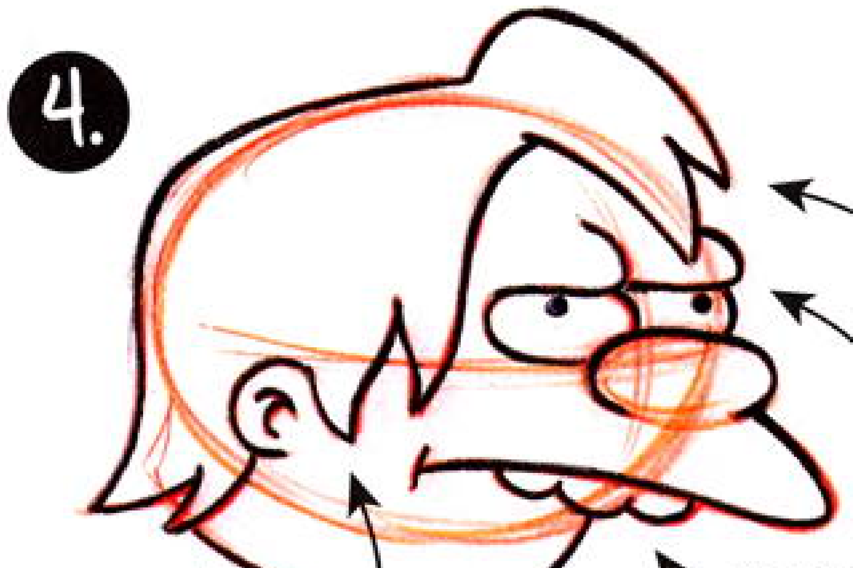


Both oval eyes overlap and tuck in behind nose.

Ear sits below eyes.

His upper lip is long and triangular.

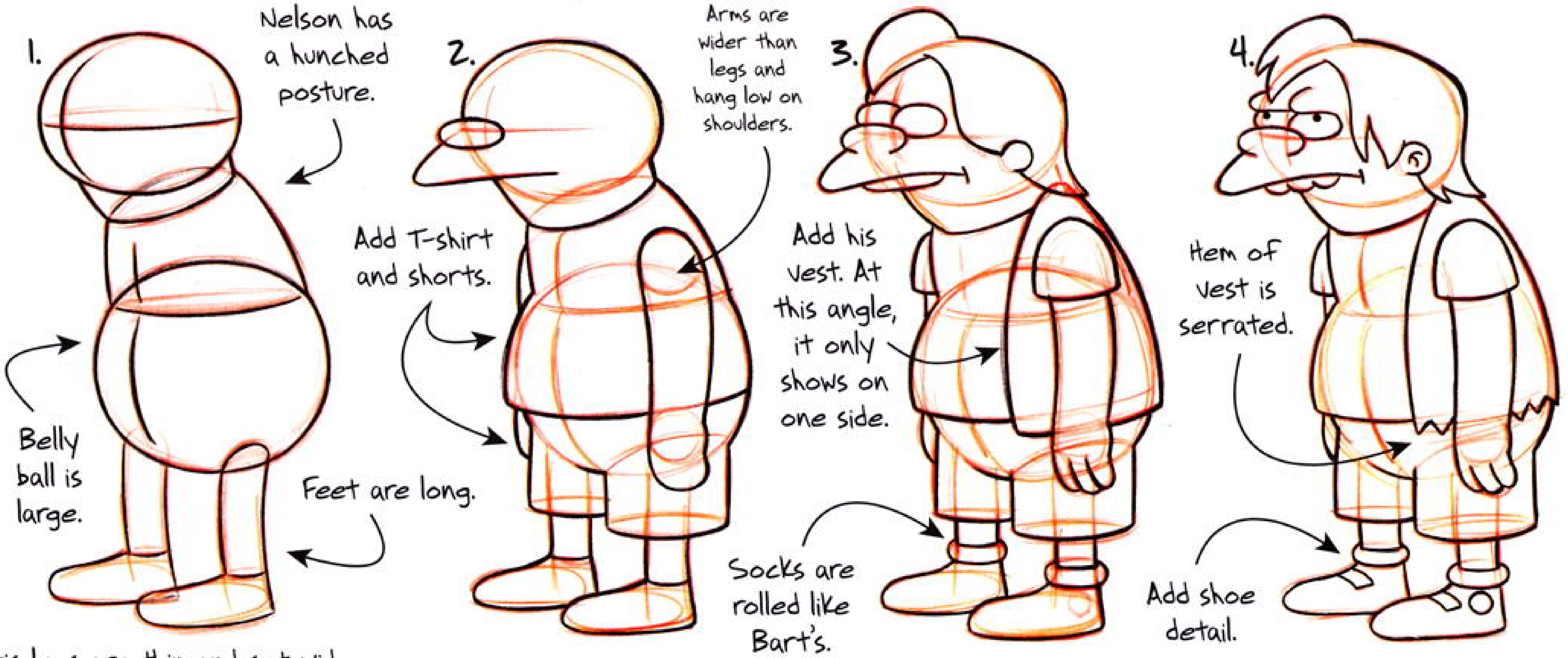
4.



Heavy brow hangs over eyes.

Three teeth show when mouth is closed.

Shaggy hair breaks into six points: two on his bangs, two in front of his ear, and two sweeping away from his neck.



Nelson has a hunched posture.

Belly ball is large.

Feet are long.

Add T-shirt and shorts.

Arms are wider than legs and hang low on shoulders.

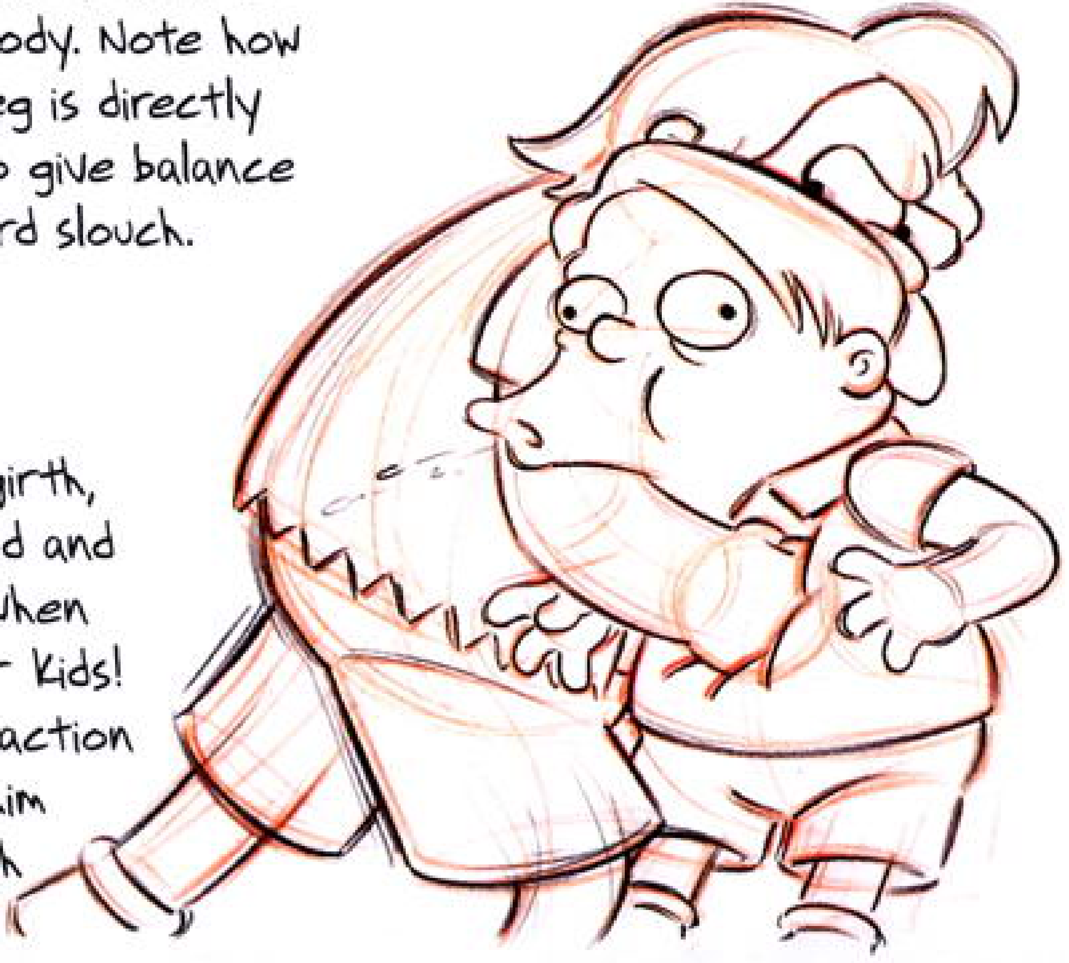
Add his vest. At this angle, it only shows on one side.

Socks are rolled like Bart's.

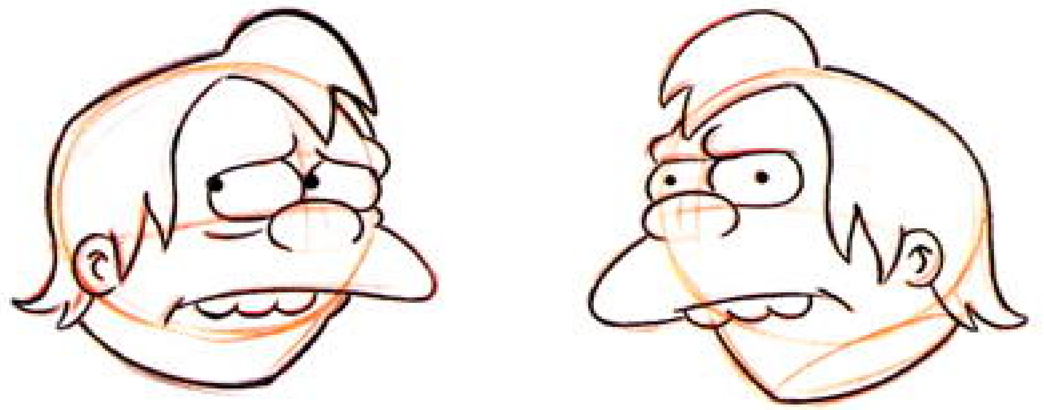
Hem of vest is serrated.

Add shoe detail.

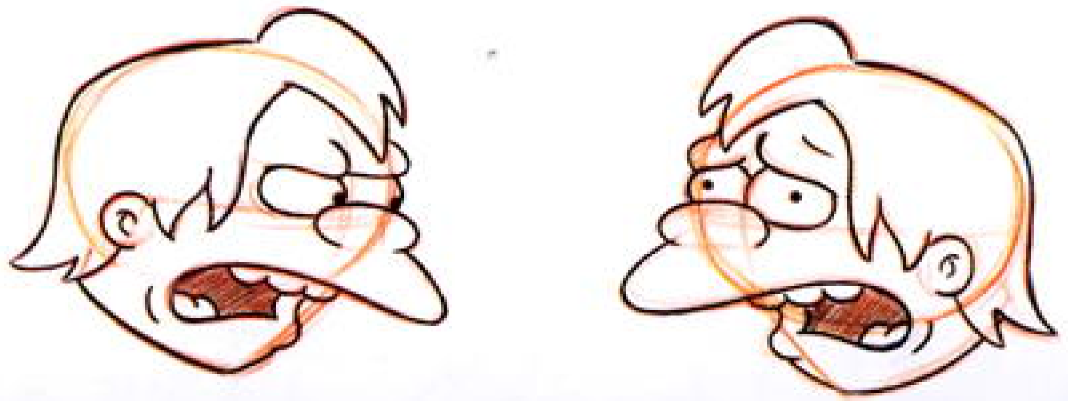
His legs are thin and set wide apart. They are also positioned forward on the body. Note how Nelson's right leg is directly under his head to give balance to his forward slouch.



INSIDE TIP!
Despite Nelson's girth, he moves with speed and agility, especially when punching out smaller kids! Use strong lines of action when you draw him engaging in such activity!

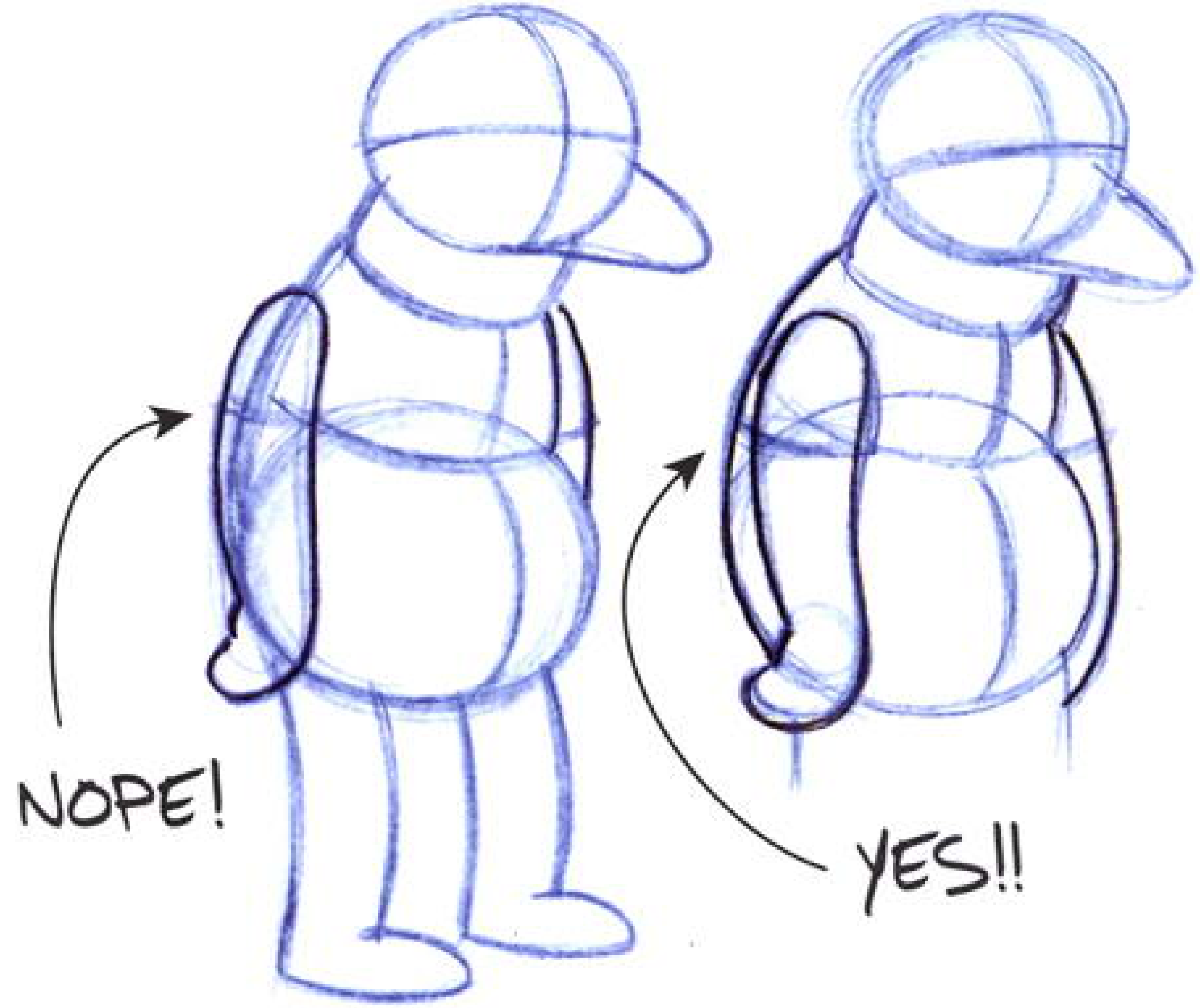


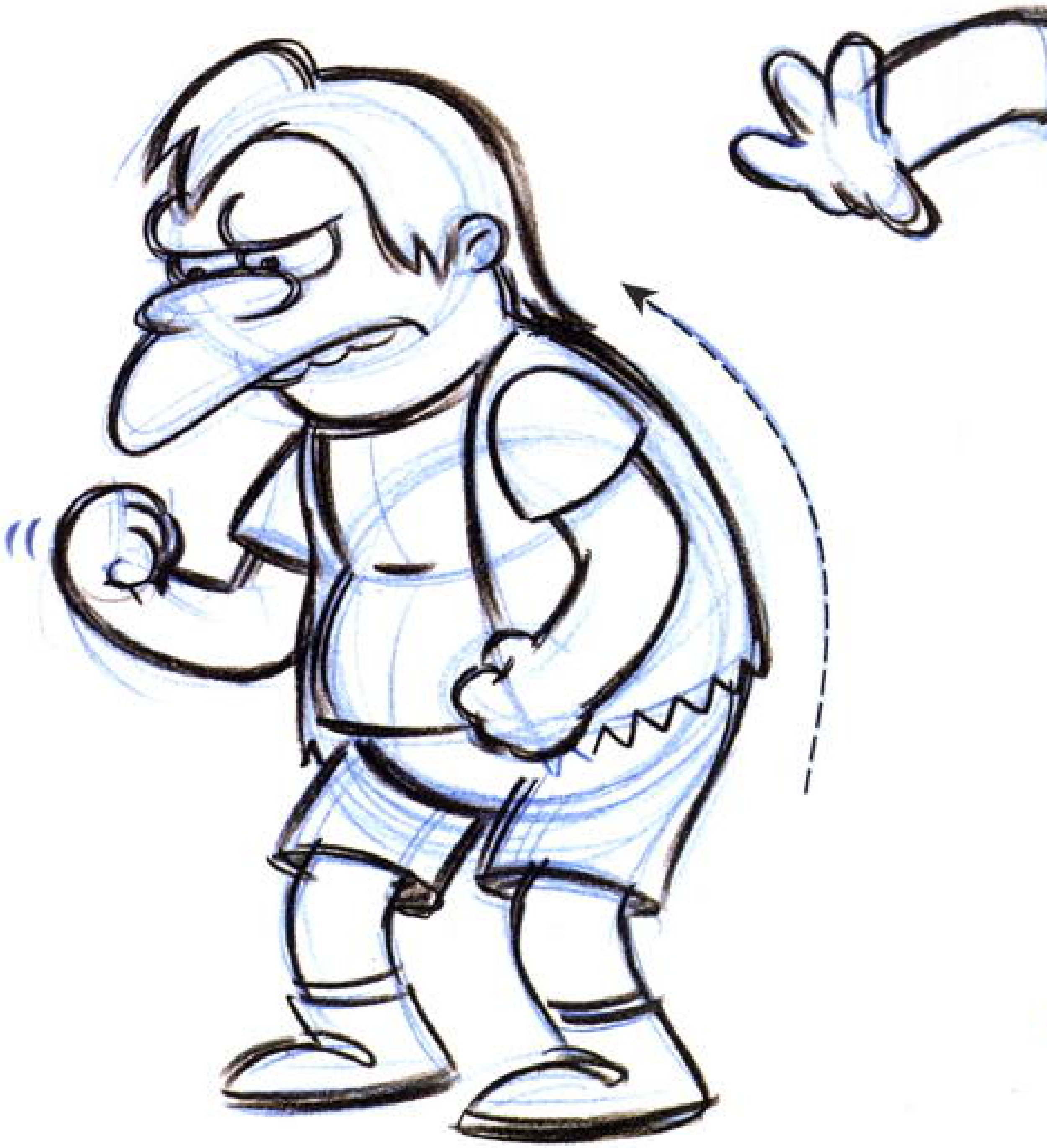
The Many Moods of Nelson



Listen up, dinguses! Simpsons character animator and merchandise artist Rob Oliver is going to give you the 4-1-1 on how he draws NELSON!

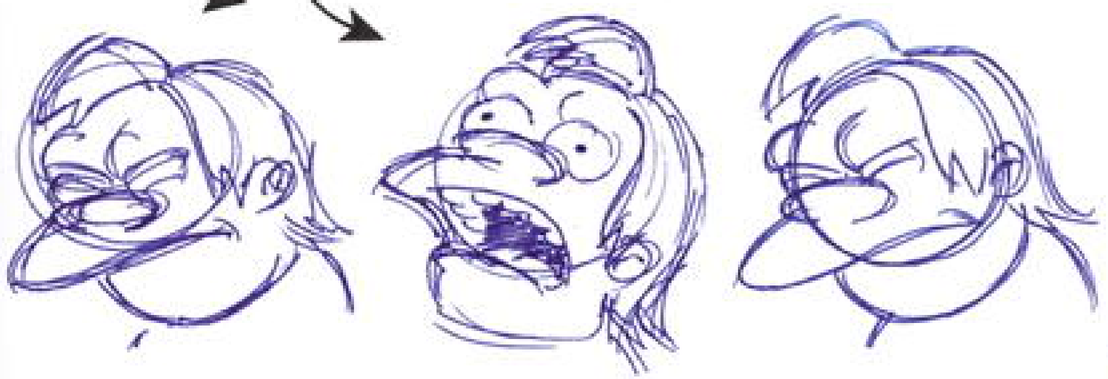
Whenever I can, I keep Nelson's shoulders and arms forward on his body. I avoid breaking into the hunched line of his back. He's a slouchy bully. Let's keep him that way.

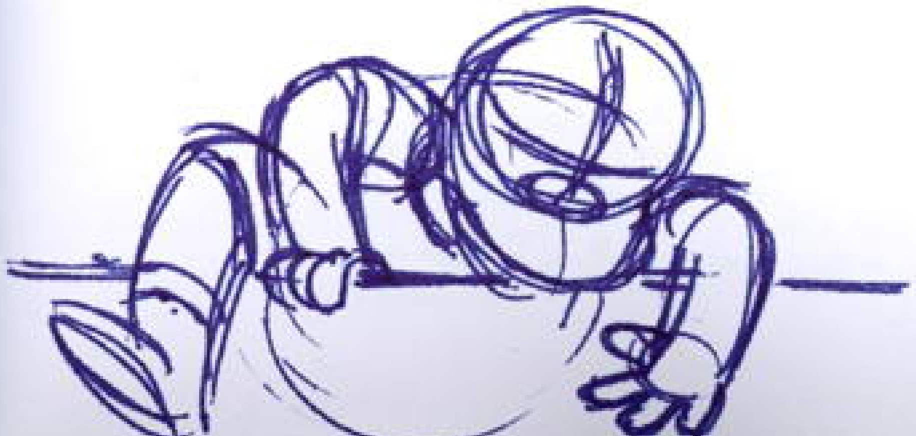


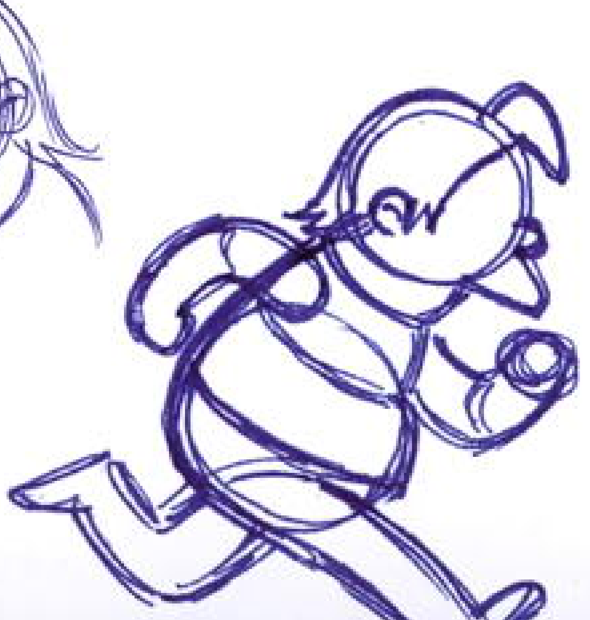


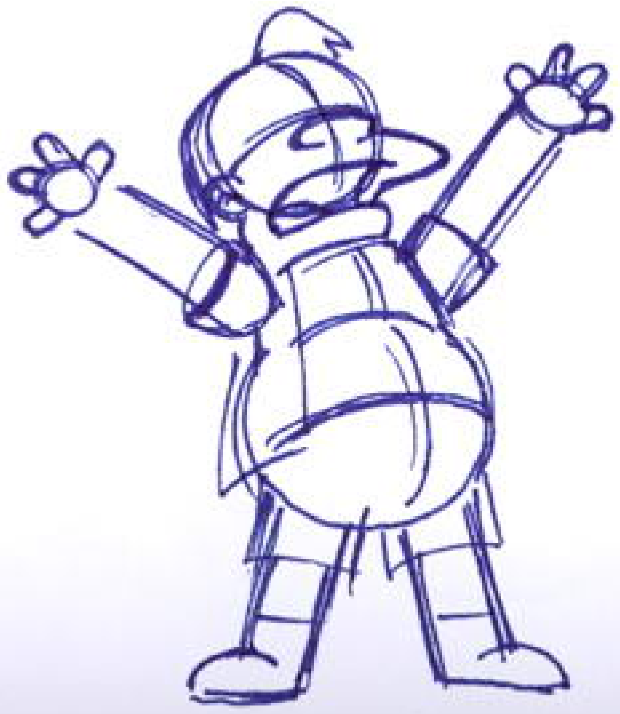
Always make sure to keep a good hunch in Nelson's back. It's what makes him threatening!

I love sketching with a pen. It forces me to commit to my lines, yet it allows me to stay rough.

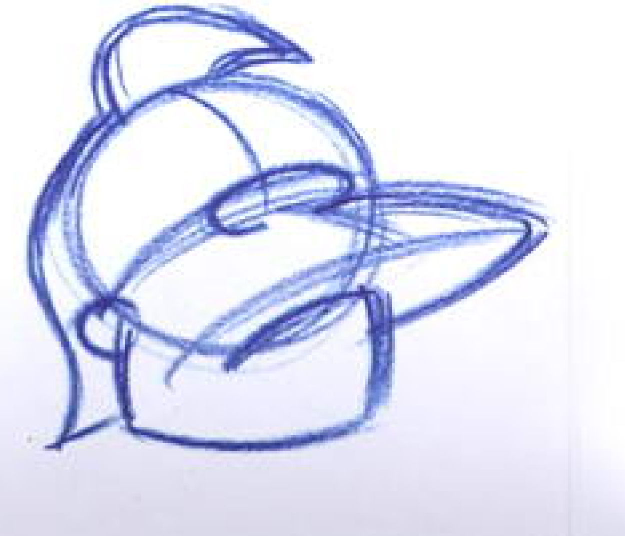




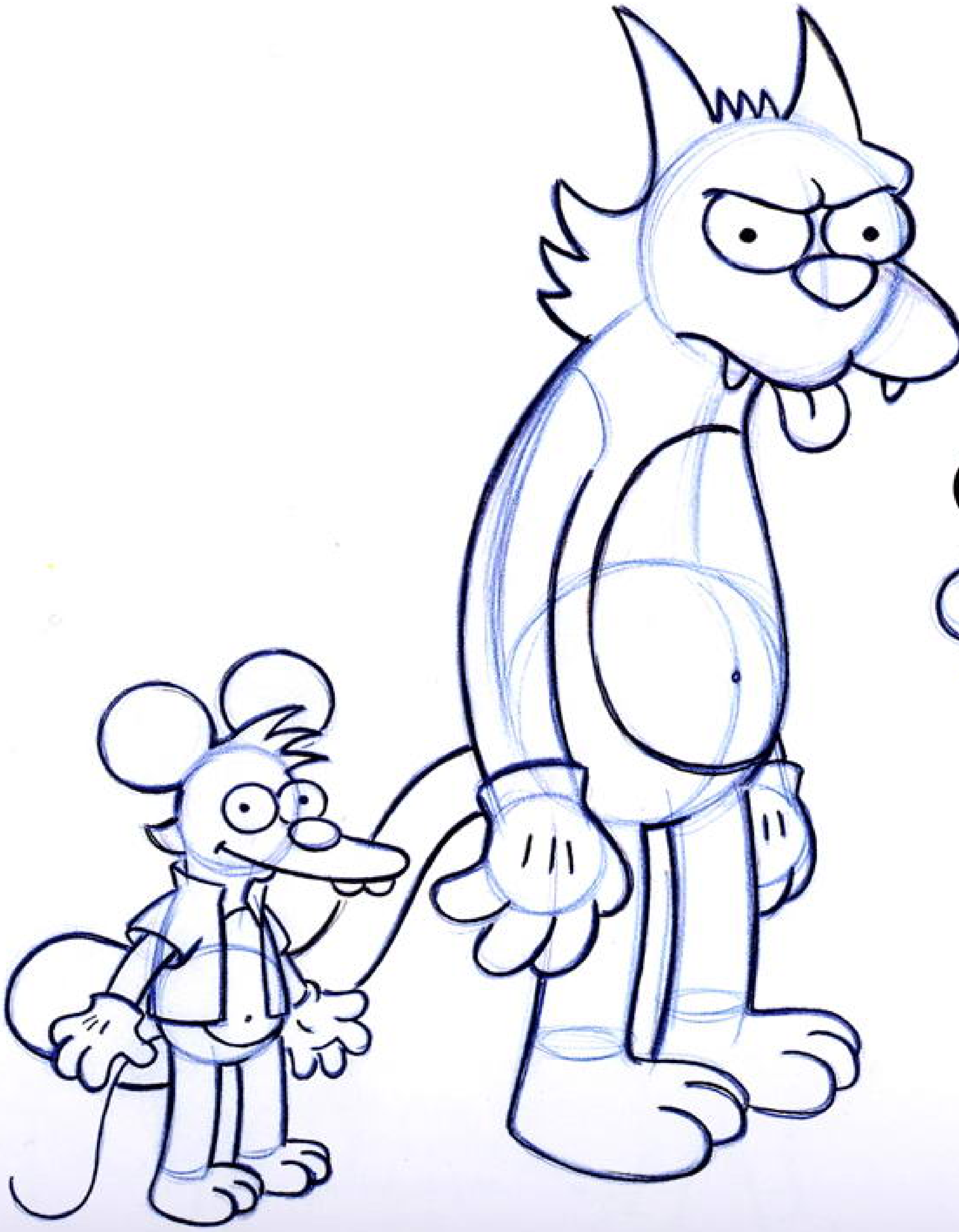




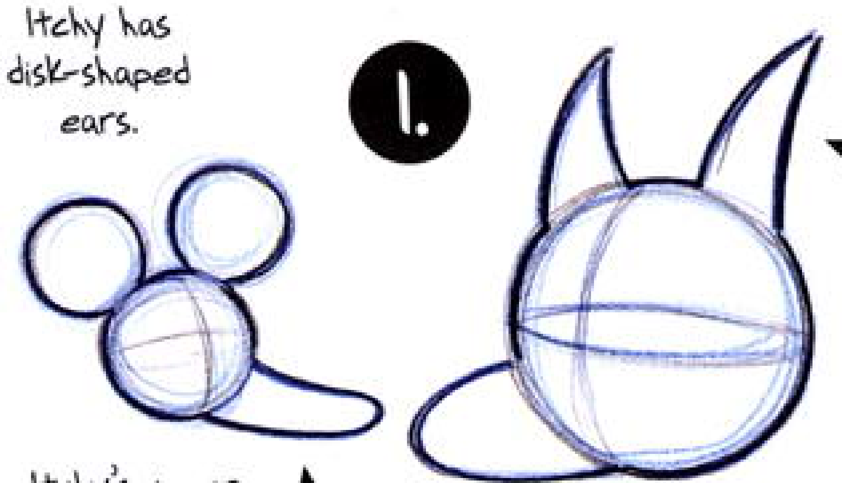
By treating each feature as a 3-D shape, we can easily draw Nelson from any angle!



ITCHY & SCRATCHY



1.



Itchy has disk-shaped ears.

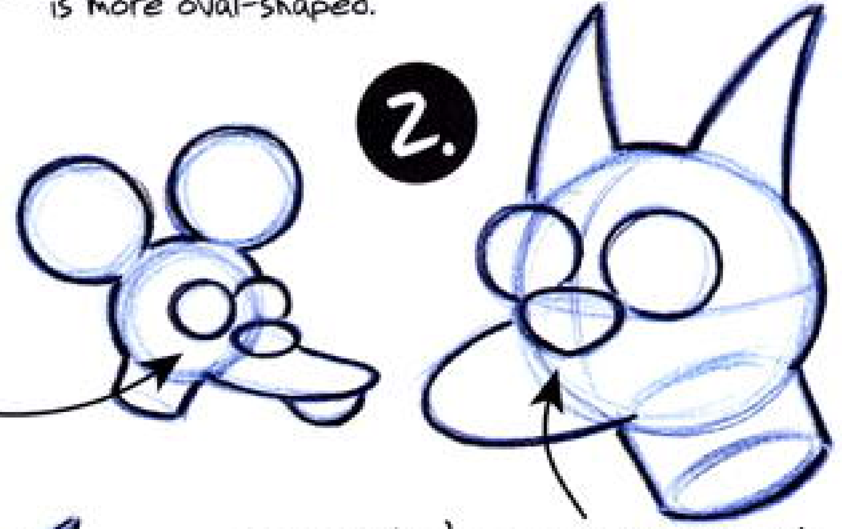
Both Itchy and Scratchy have ball-shaped heads.

Scratchy has shark fin-shaped ears.

Itchy's upper lip is long and triangular.

Scratchy's upper lip is more oval-shaped.

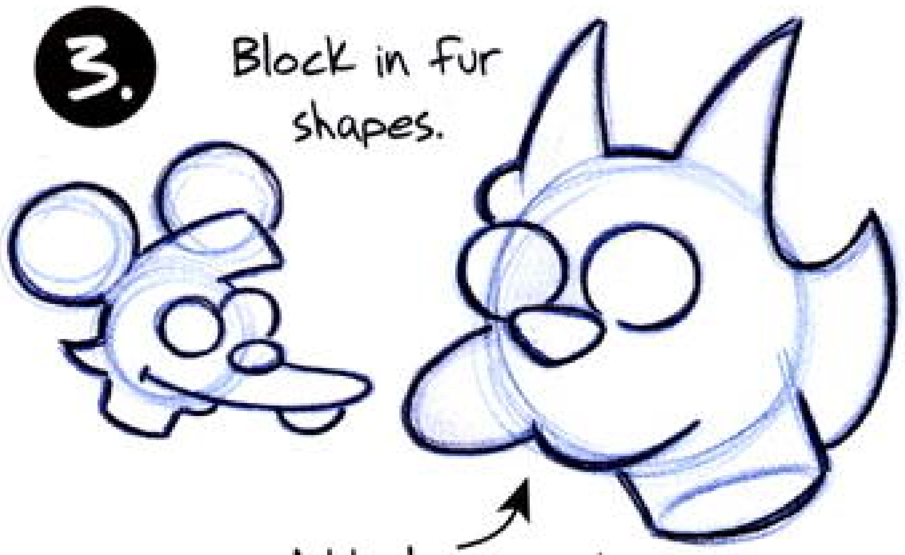
2.



Itchy has round, overlapping eyes and an oval nose.

Scratchy's eyes are round and set apart. His nose is a rounded triangle.

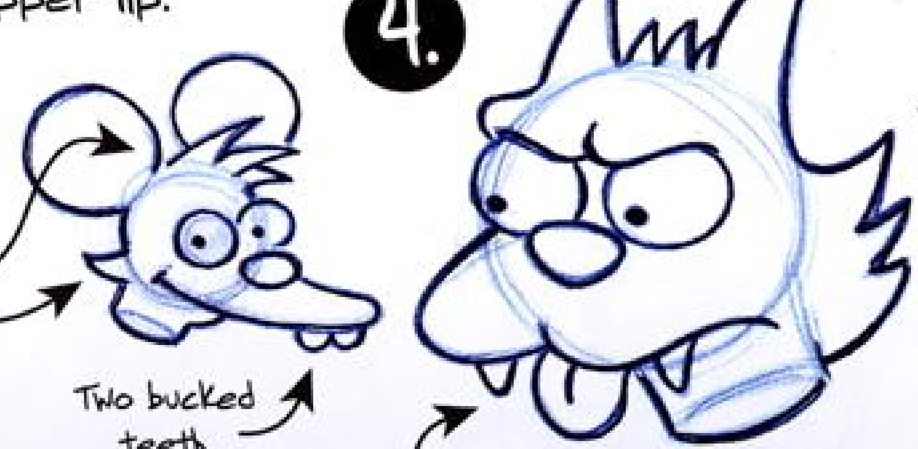
3.



Block in fur shapes.

Add cleavage to Scratchy's upper lip.

4.



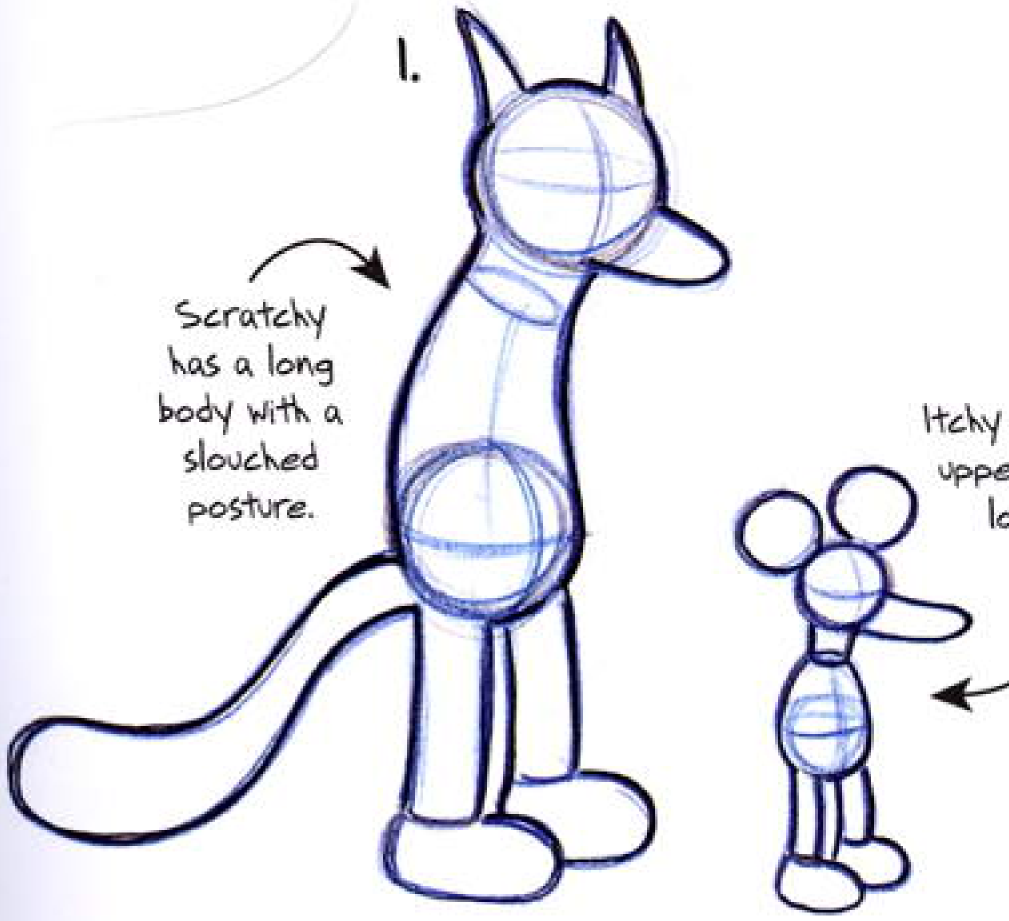
Scratchy has three tufts of hair on top and three at the back of his head.

Itchy has three tufts of fur on his forehead and one at the back of his head.

Two bucked teeth

Two fangs

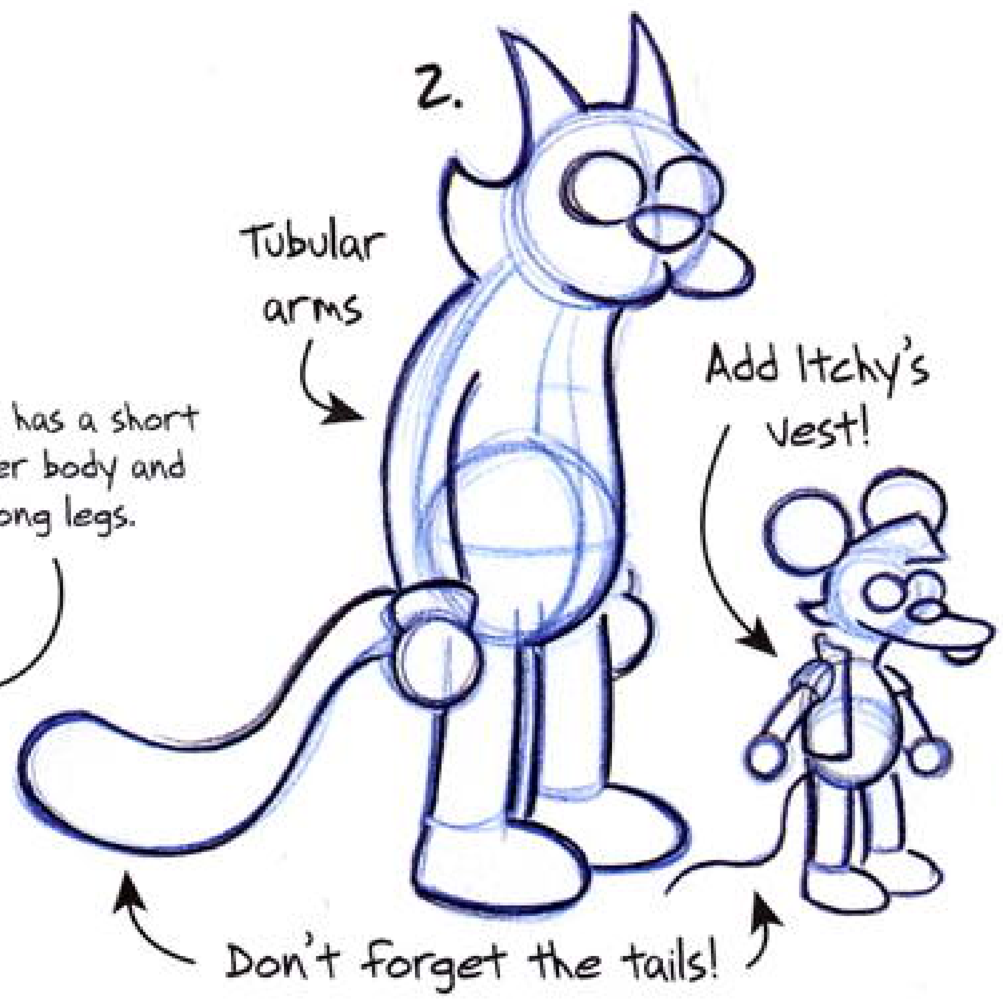
Tongue is usually sticking out.



Scratchy has a long body with a slouched posture.

Itchy has a short upper body and long legs.

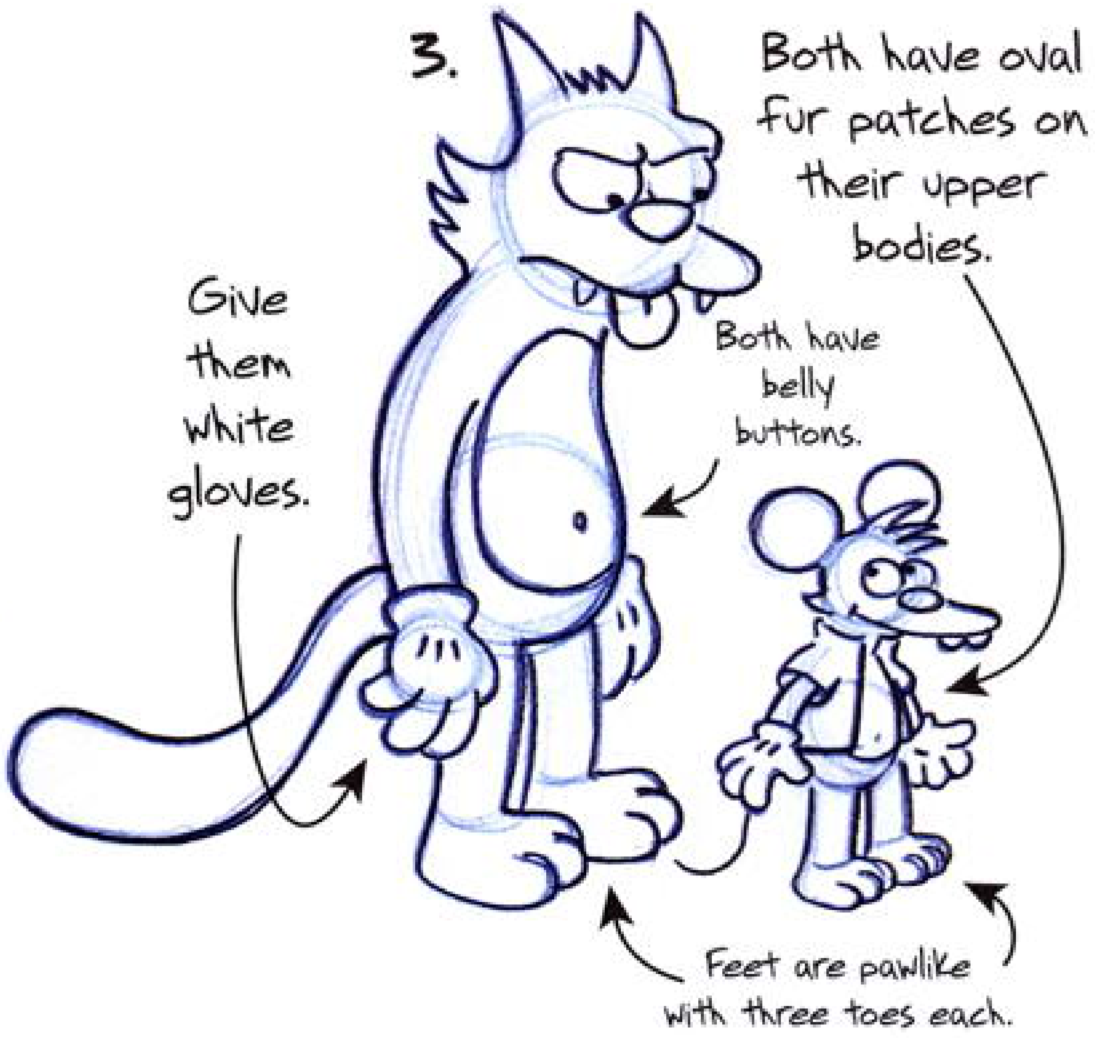
Head and belly balls are roughly the same size on both Itchy and Scratchy.



Tubular arms

Add Itchy's vest!

Don't forget the tails!

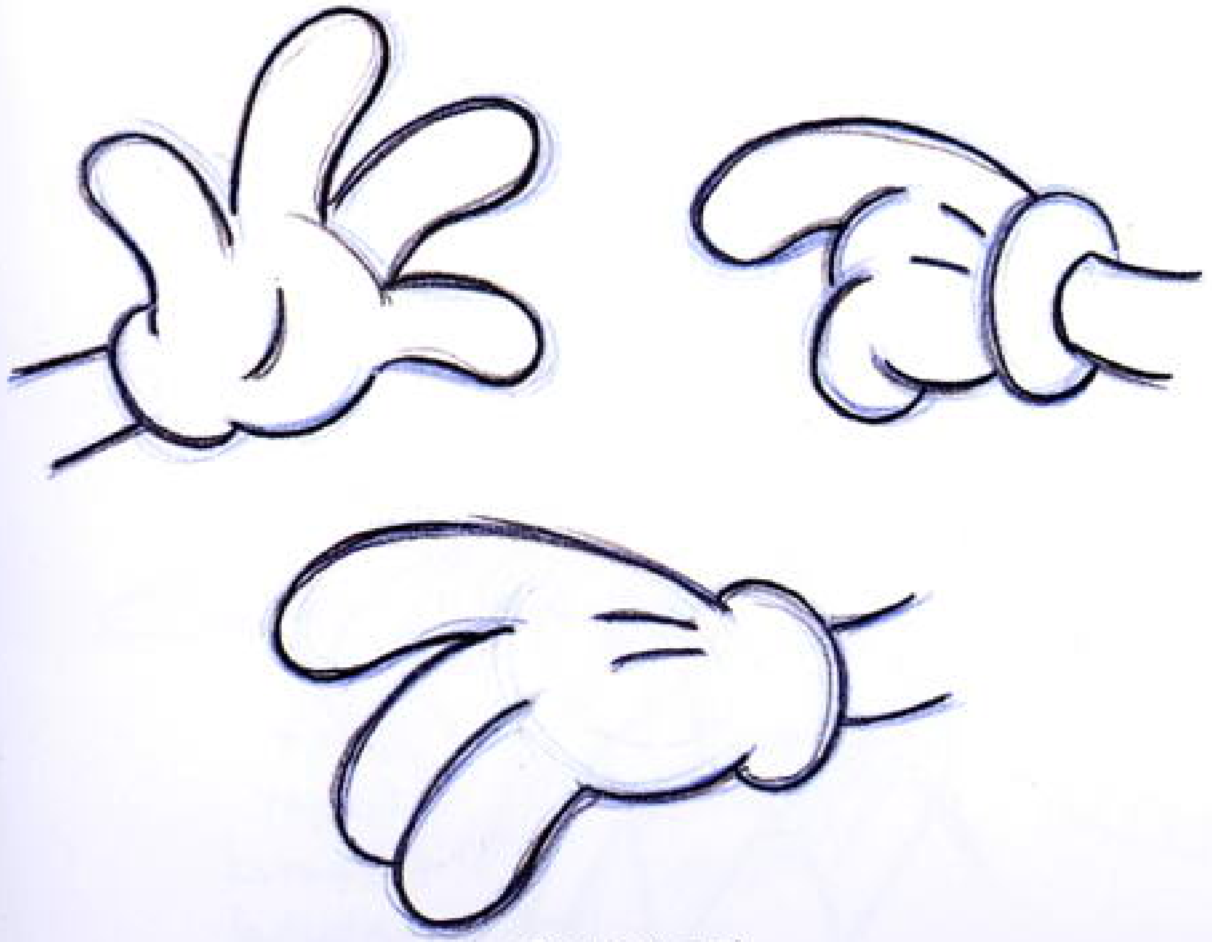


Both have oval fur patches on their upper bodies.

Give them white gloves.

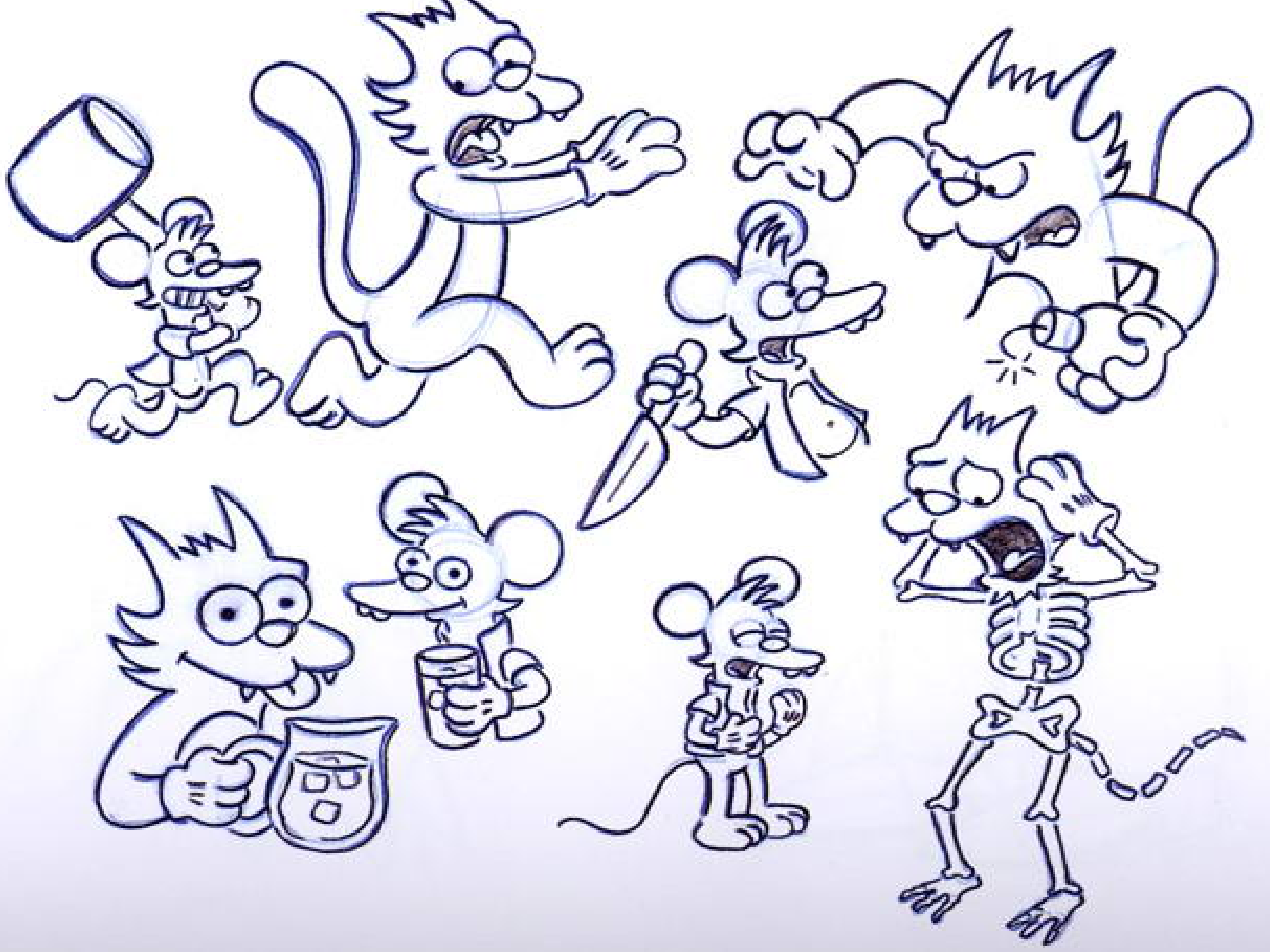
Both have belly buttons.

Feet are pawlike with three toes each.

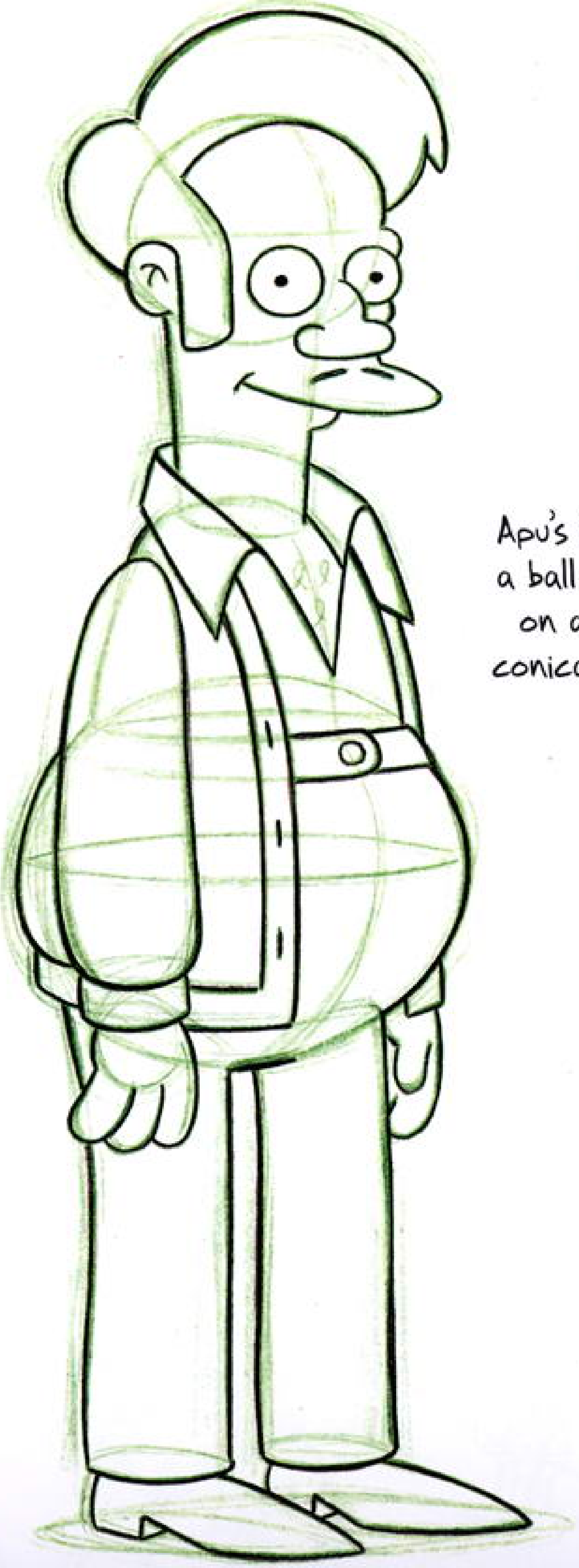


FUN FACT!
Itchy and Scratchy's white gloves are based on those of many classic cartoon characters of the 1930s and 1940s!

The Malevolent Mayhem of Itchy and Scratchy



APU



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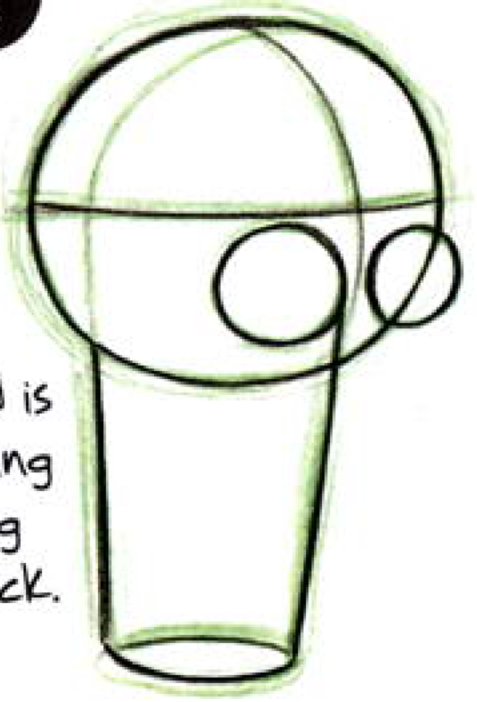
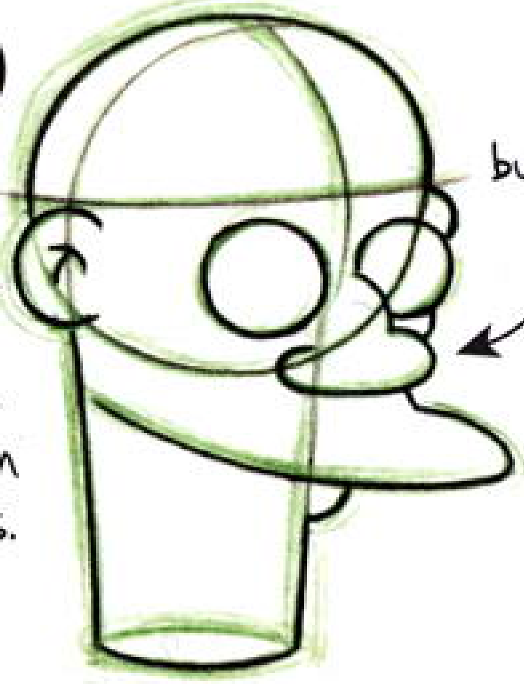


Apu's head is
a ball sitting
on a long
conical neck.

2.

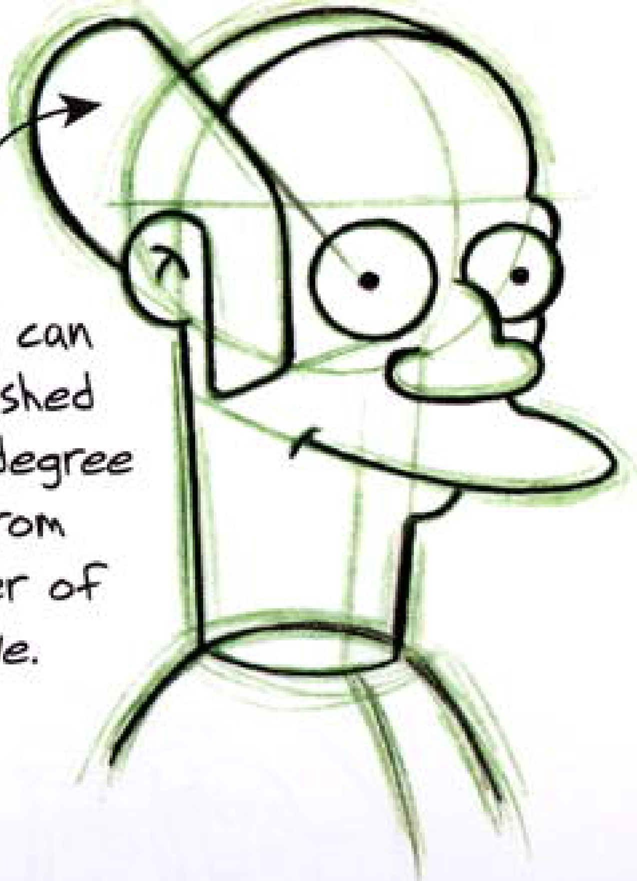


Wide,
bumpy nose

Ear sits
high, even
with eyes.

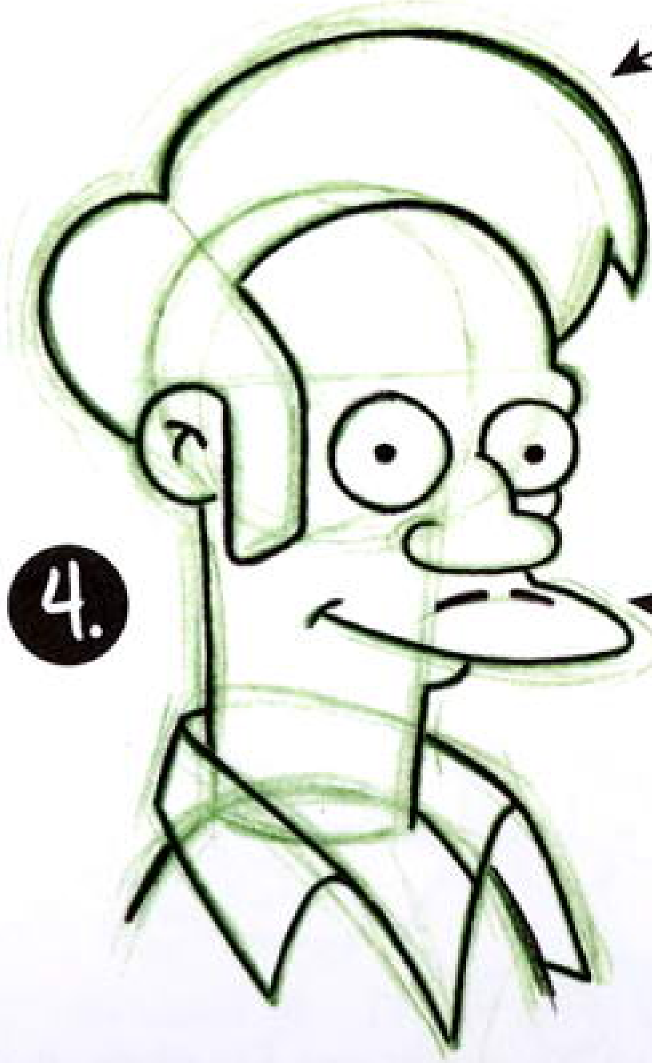
Long, thin
upper lip

3.



Hair part can
be established
with a 45-degree
angle from
the center of
the eye.

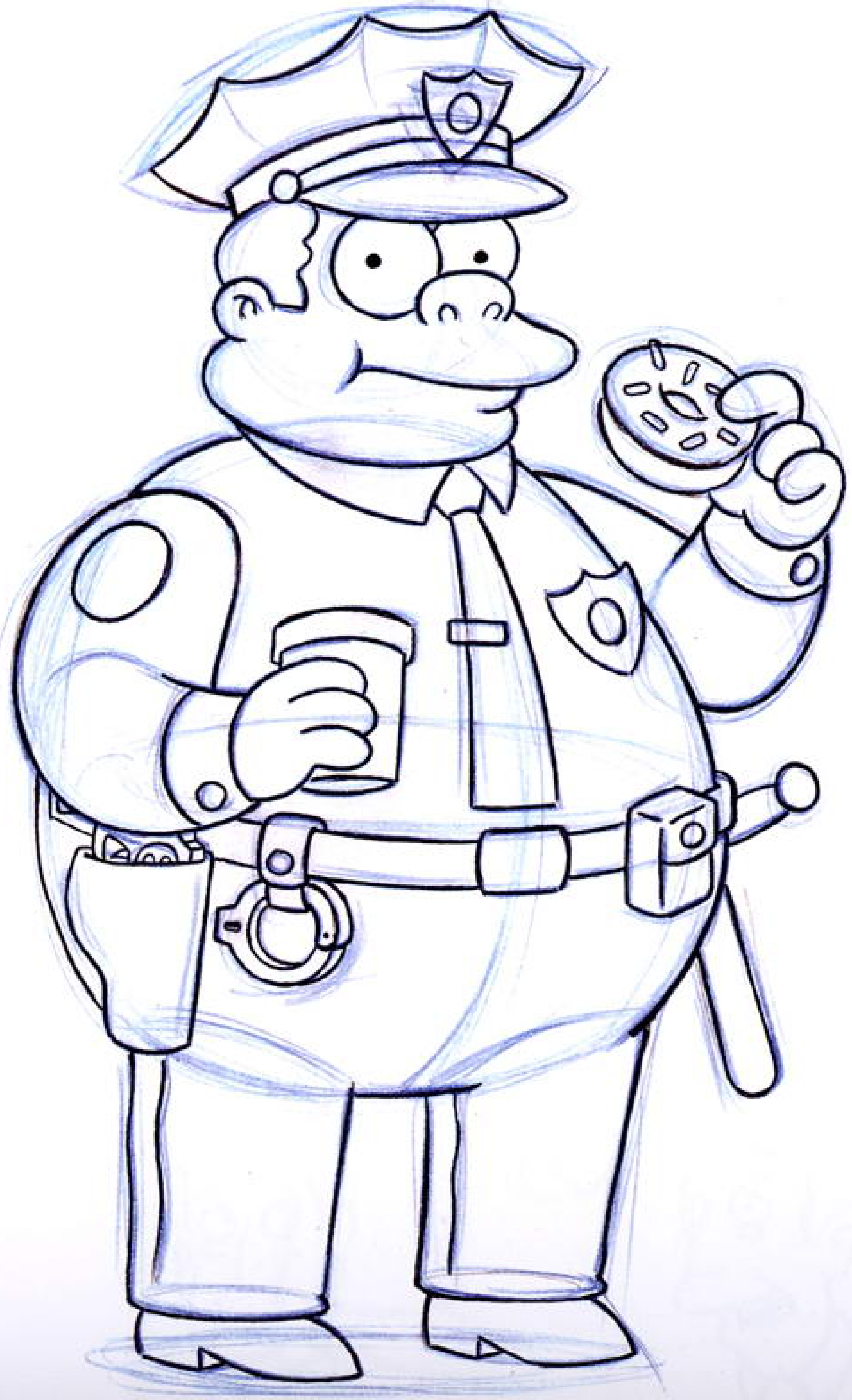
4.



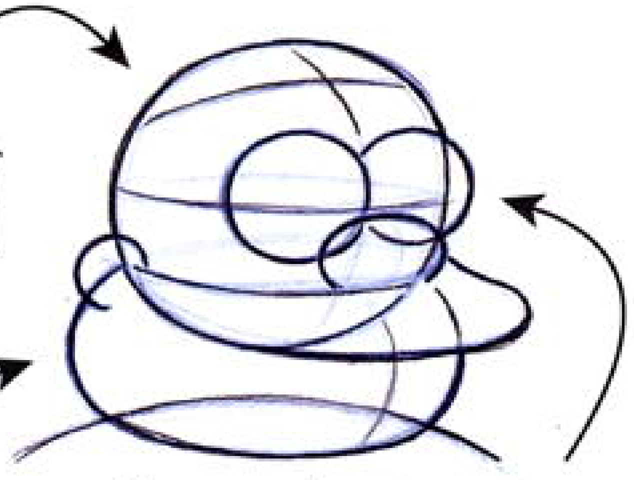
Apu has a
receding
hairline
with a high
pompadour.

Don't
forget
the pencil
mustache!

POLICE CHIEF WIGGUM



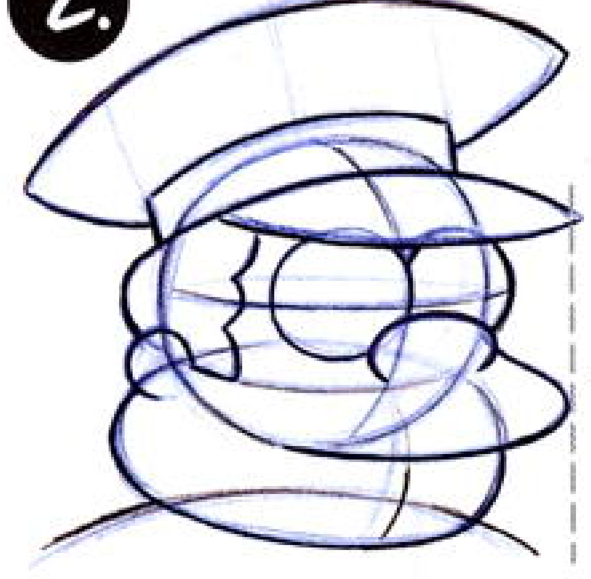
1.



Main shapes of head are a ball and an oval.

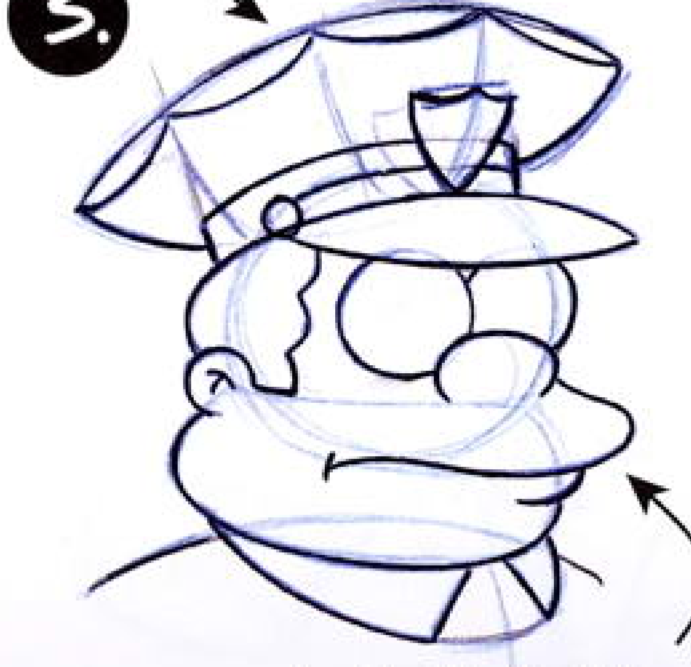
Big overlapping eyes

2.



Hat visor comes in front of eyes and sticks out even with upper lip.

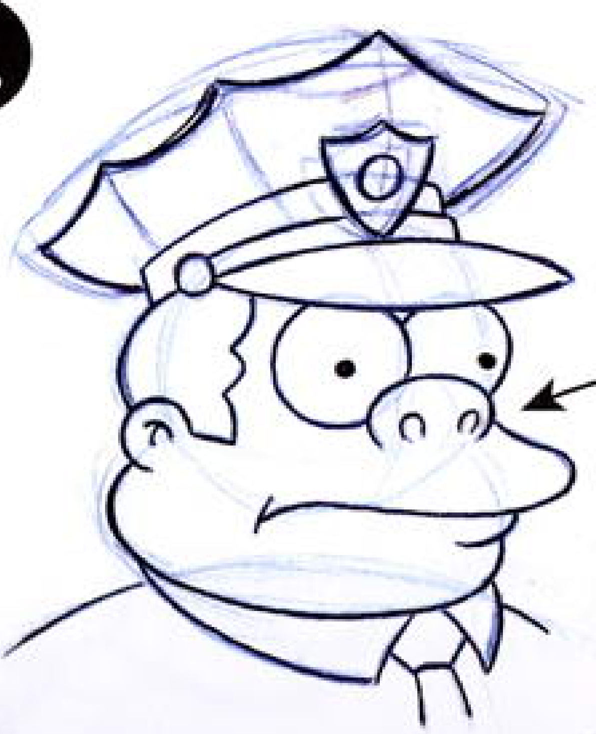
3.



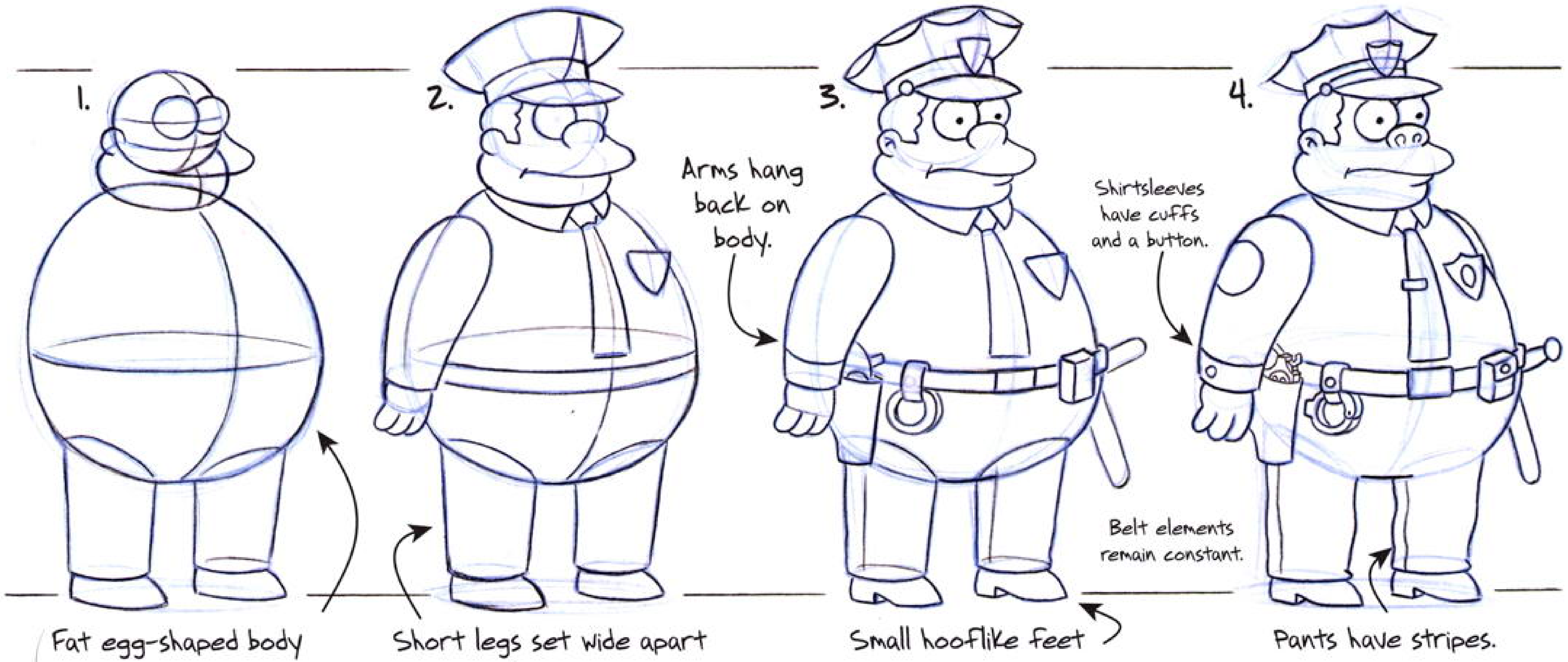
Four scallops on hat

Lower lip is fat and extends in front of neck.

4.



Large, piglike nostrils



Arms hang back on body.

Shirtsleeves have cuffs and a button.

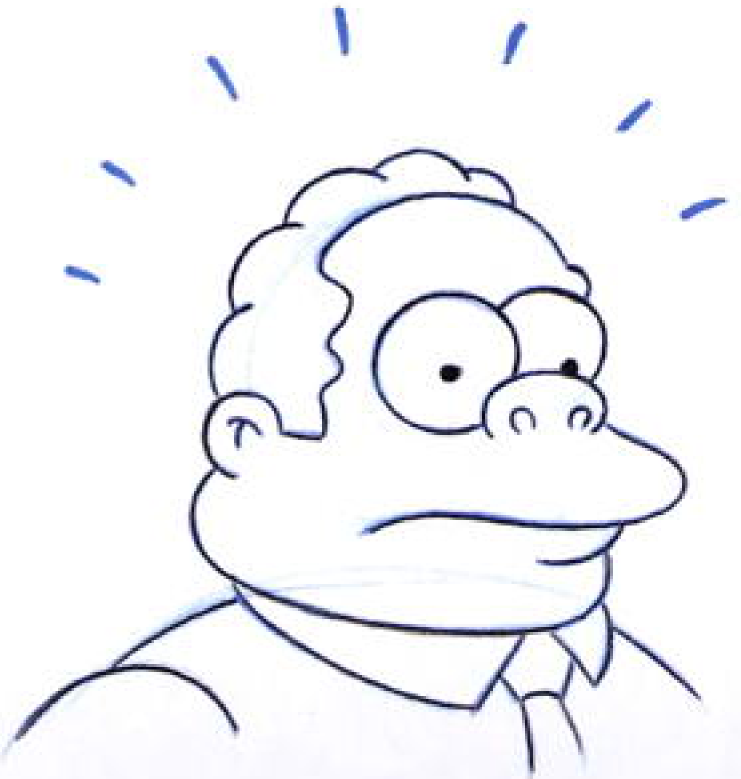
Belt elements remain constant.

Fat egg-shaped body

Short legs set wide apart

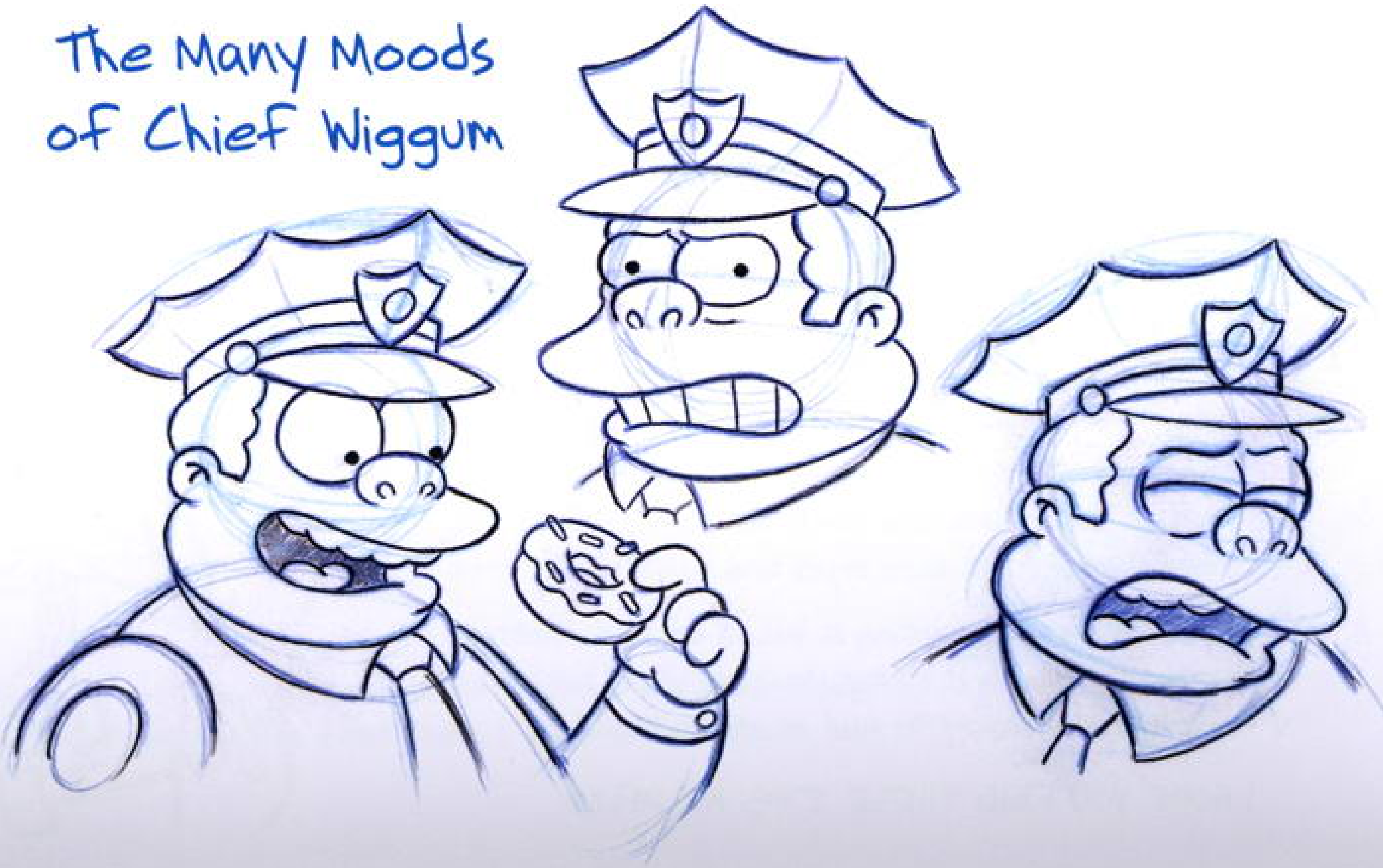
Small hooflike feet

Pants have stripes.



INSIDE TIP!
Occasionally, Chief Wiggum removes his police hat. This is what his hair looks like underneath!

The Many Moods of Chief Wiggum

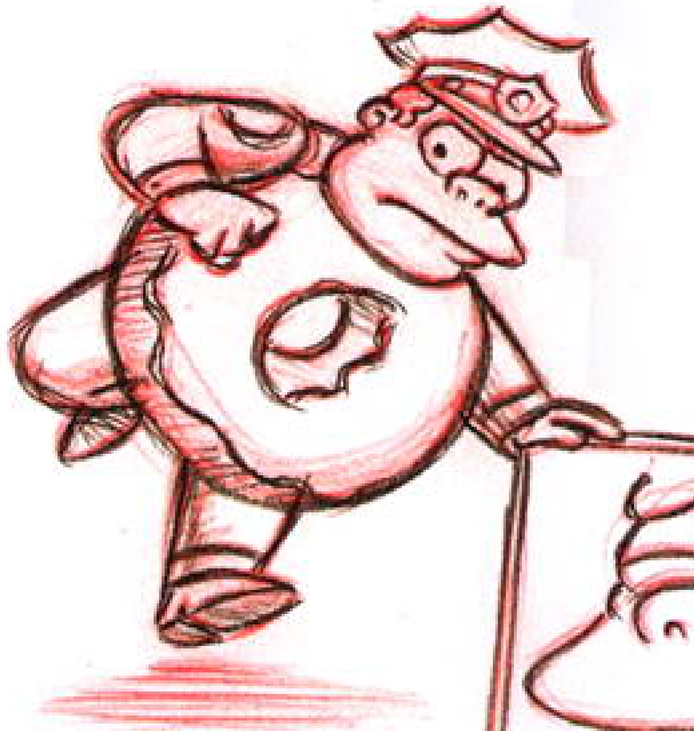


Listen up, scofflaws! Simpsons animation director and sequence director on "The Simpsons Movie" MIKE B. ANDERSON

will now bring law and order to your drawings of

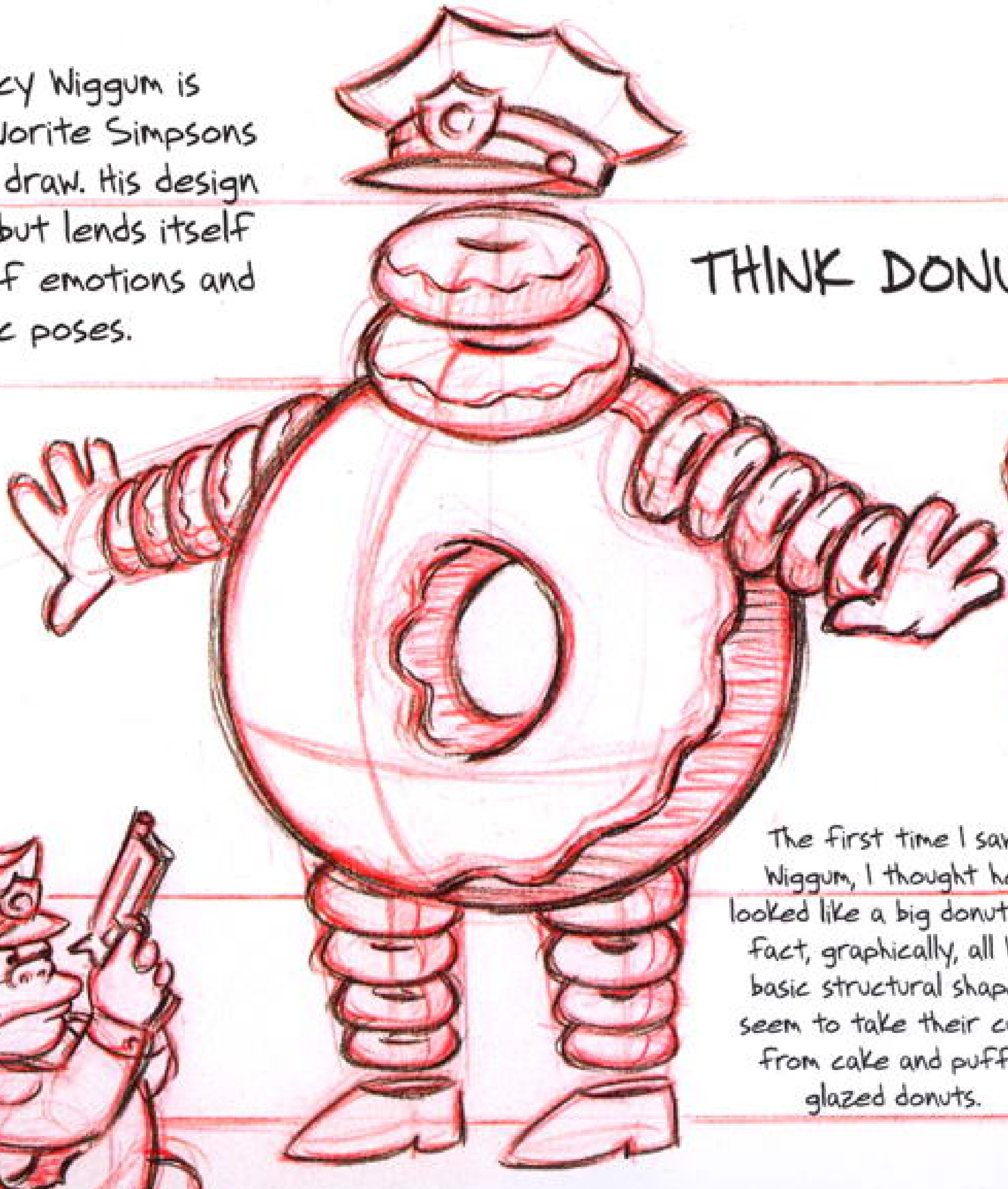
CHIEF WIGGUM

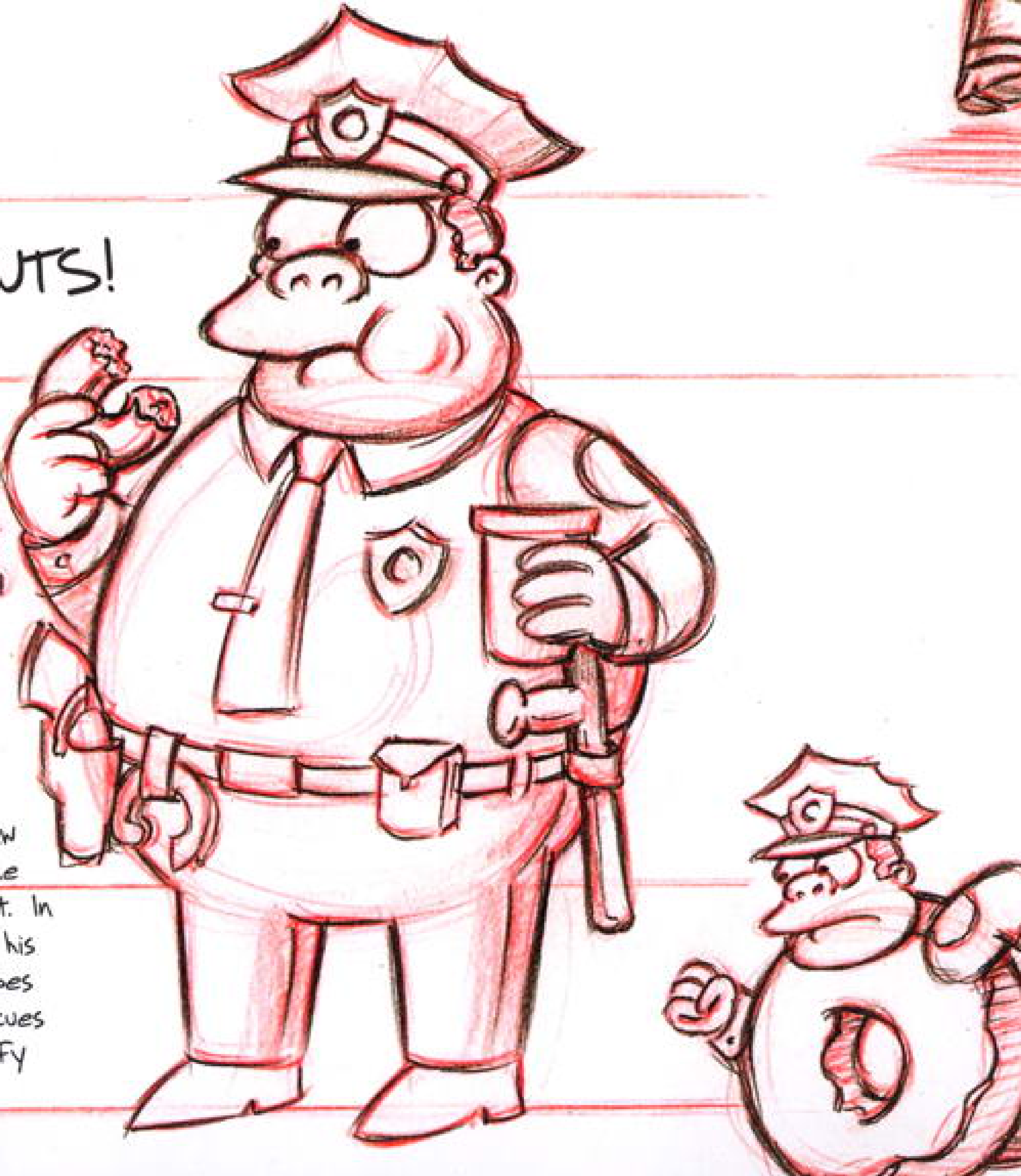
with his jealously guarded drawing tips!



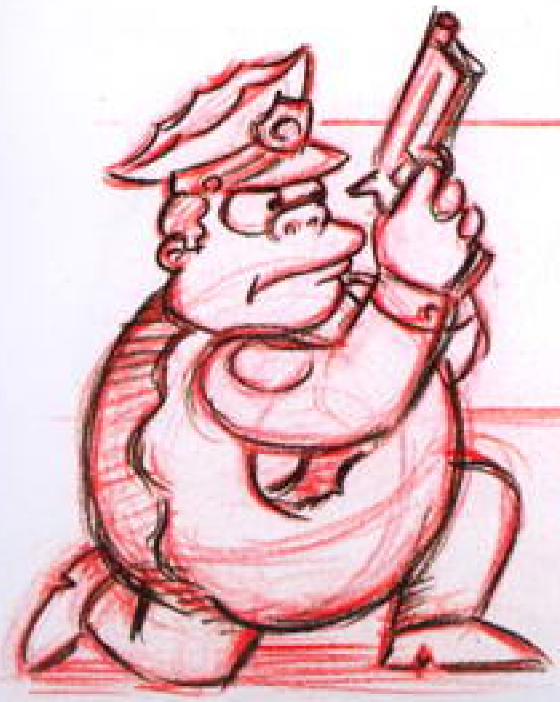
Chief Clancy Wiggum is one of my favorite Simpsons characters to draw. His design is very simple but lends itself to a variety of emotions and comedic poses.

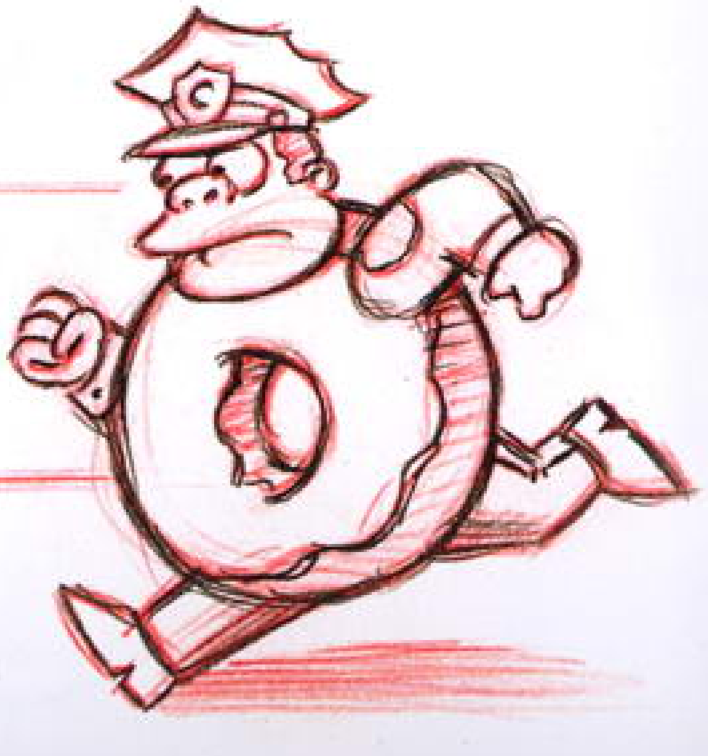
THINK DONUTS!





The first time I saw Wiggum, I thought he looked like a big donut. In fact, graphically, all his basic structural shapes seem to take their cues from cake and puffy glazed donuts.

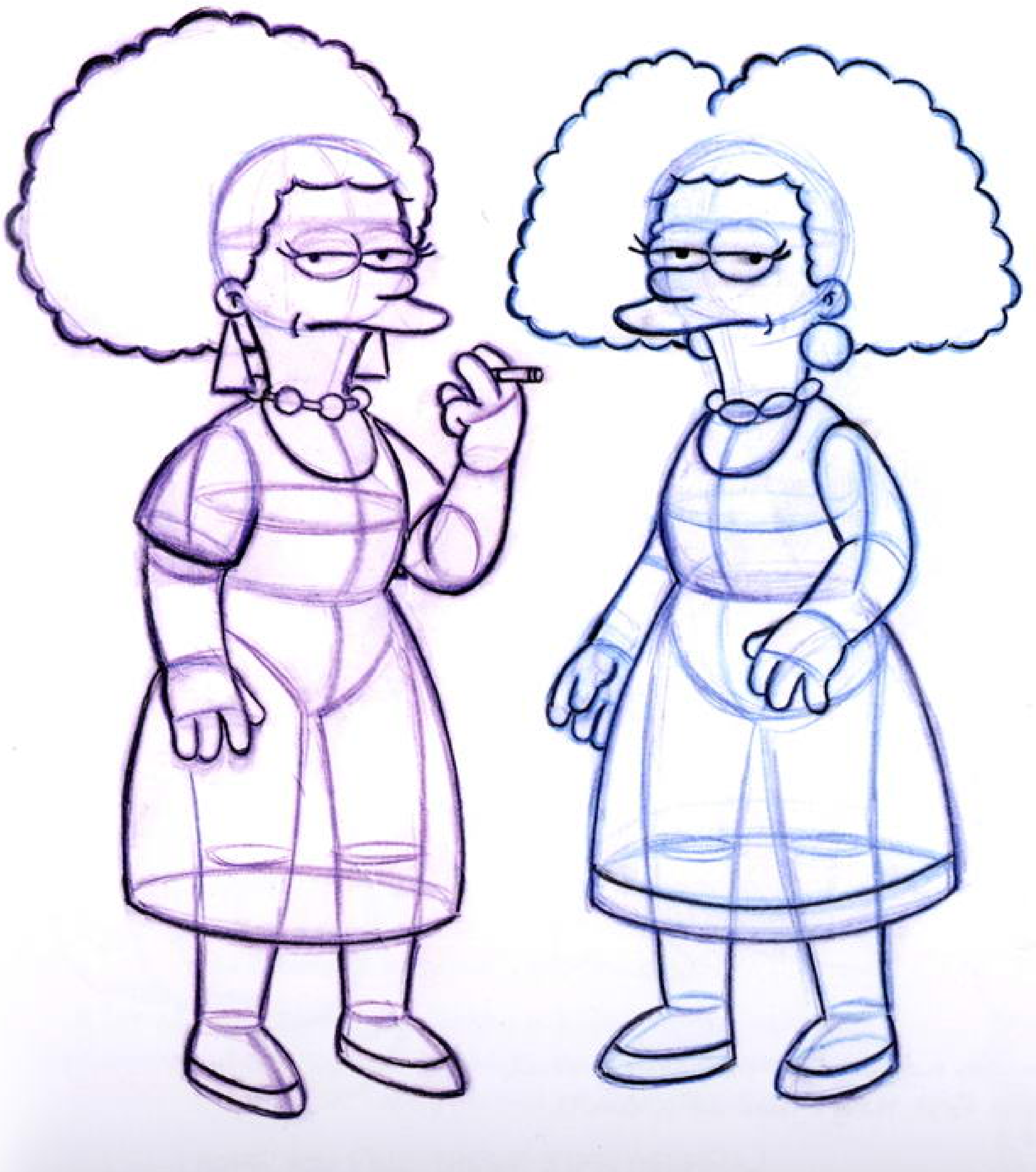




The irony of a cop made of donuts makes me laugh and the idea has stuck, so that whenever I draw Wiggum, the first thing I think of is donuts.

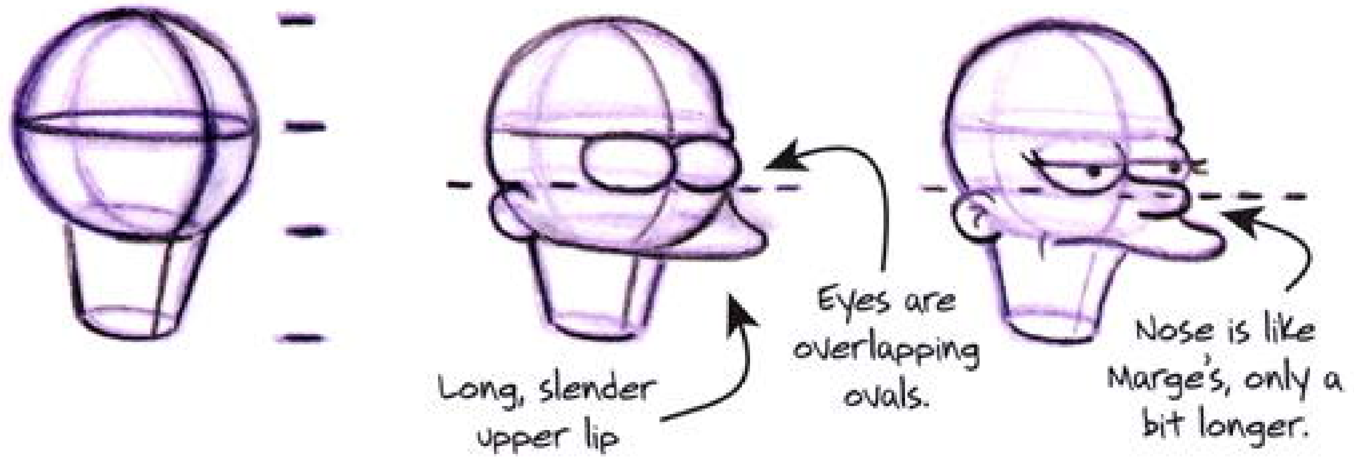
b

PATTY AND SELMA

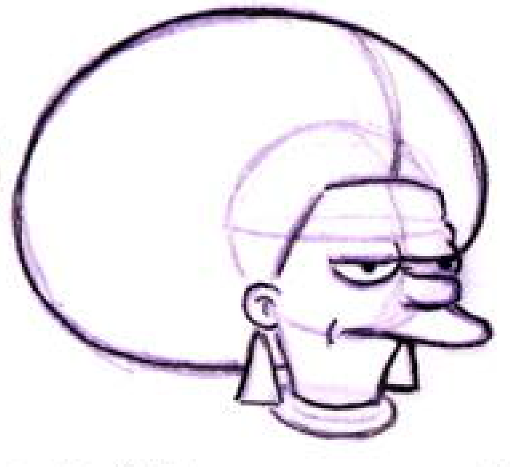


Since Patty and Selma are twins, their basic head shapes are the same: a ball sitting on a cone.

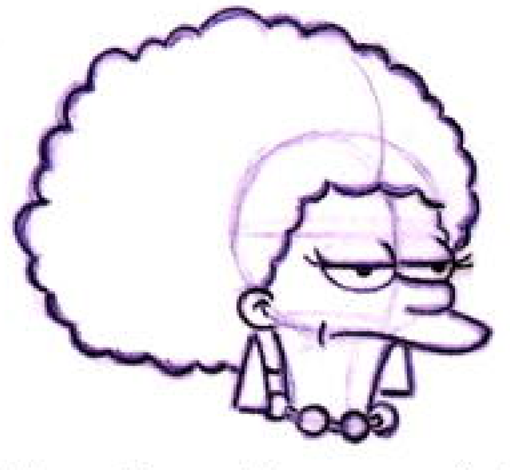
1.


Long, slender upper lip
Eyes are overlapping ovals.
Nose is like Marge's, only a bit longer.

2.

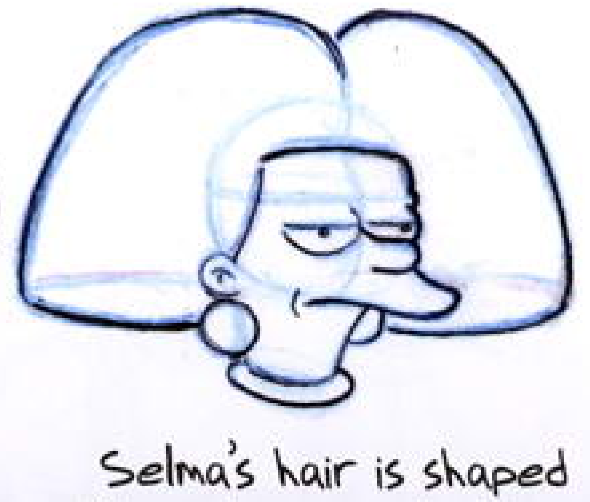


Patty's hair is one oval mass that fits like a helmet.

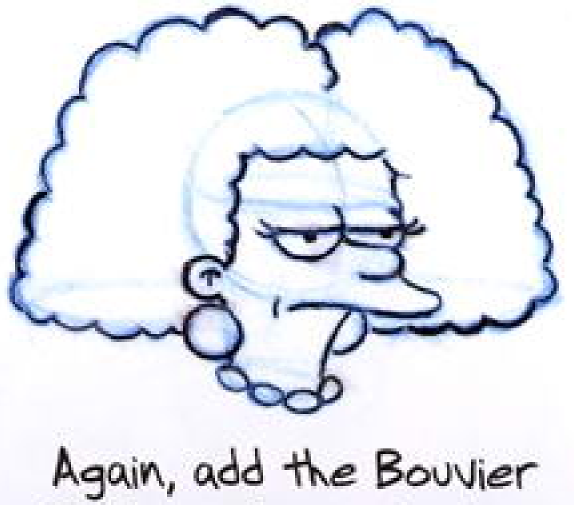


Add scallops like Marge's hair, necklace, and earrings.

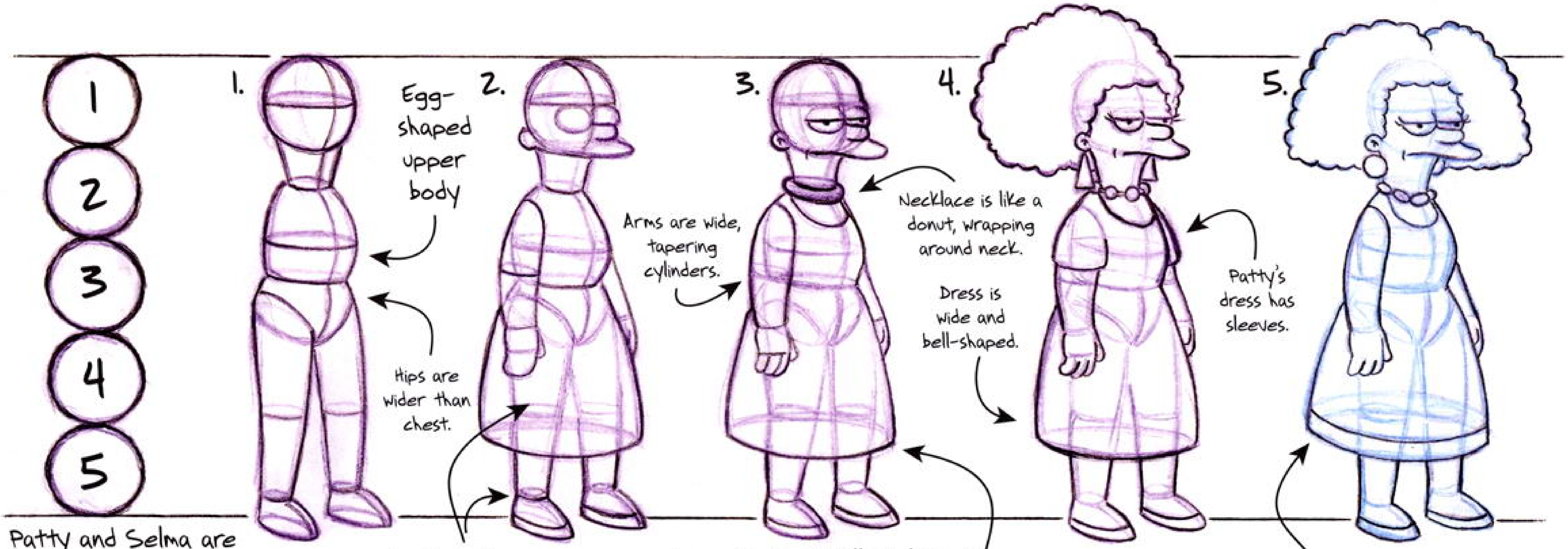
3.



Selma's hair is shaped like a trapezoid with a part in the center.



Again, add the Bouvier family curls to the hair, necklace, and earrings.



Egg-shaped upper body

Hips are wider than chest.

Arms are wide, tapering cylinders.

Necklace is like a donut, wrapping around neck.

Dress is wide and bell-shaped.

Patty's dress has sleeves.

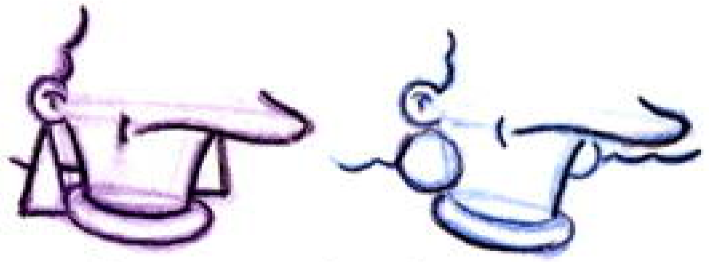
Patty and Selma are five head balls high.

Legs are wide at the top, tapering down to thick ankles.

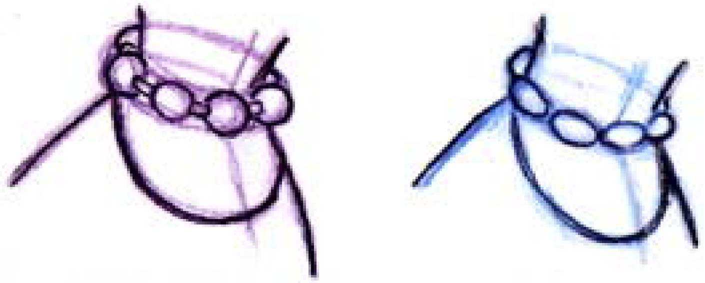
Hem of dress falls halfway between knees and ankles.

Selma's dress is sleeveless and has a stripe around the bottom.

INSIDE TIP!

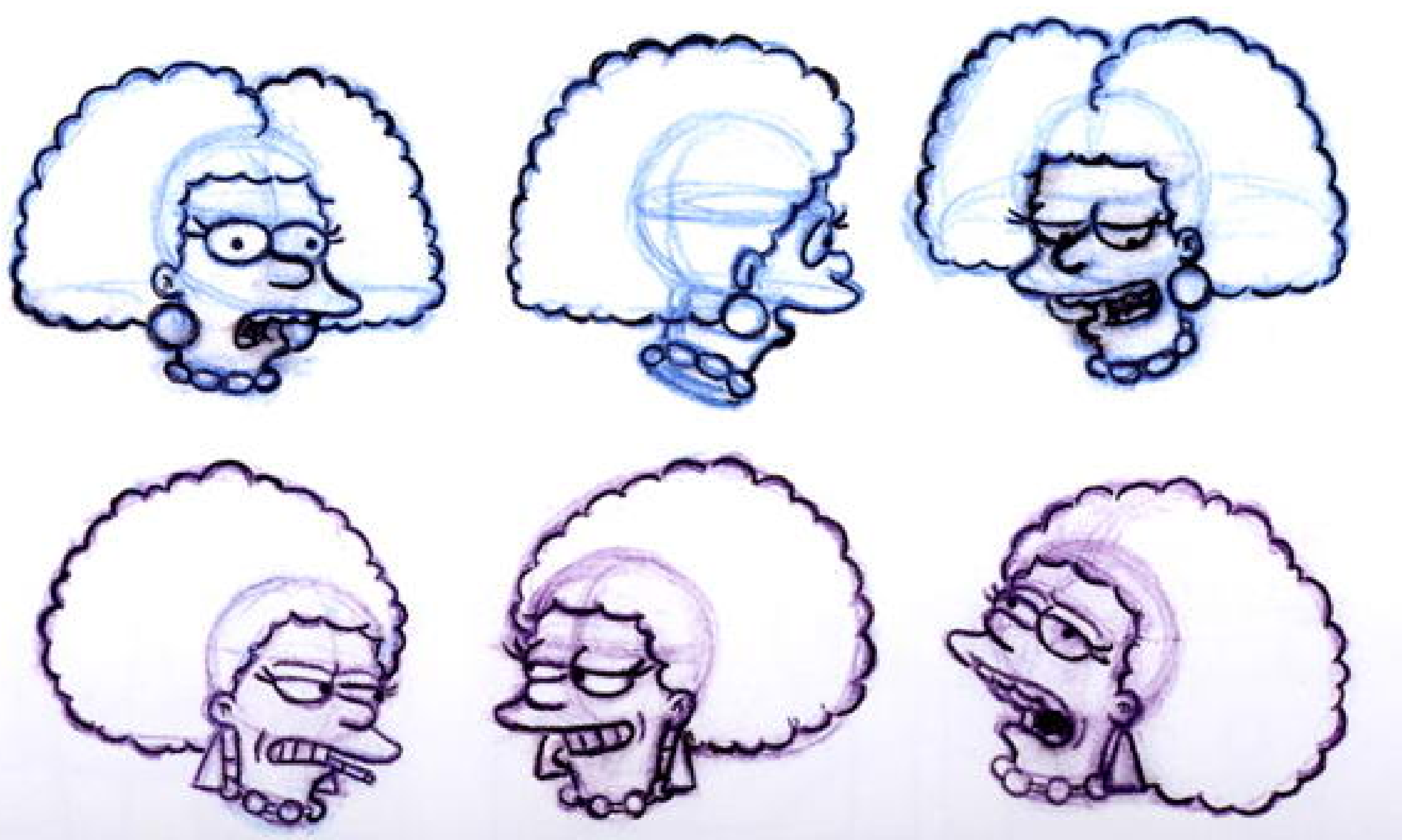


Patty and Selma have slightly different tastes in jewelry, another way to tell them apart! Patty has long triangular earrings. Selma has big round ones that hang below her ear from invisible hooks.



Patty's necklace is a series of small balls connected by a visible string that runs through them. Selma's necklace is a series of oval shapes that attach to each other.

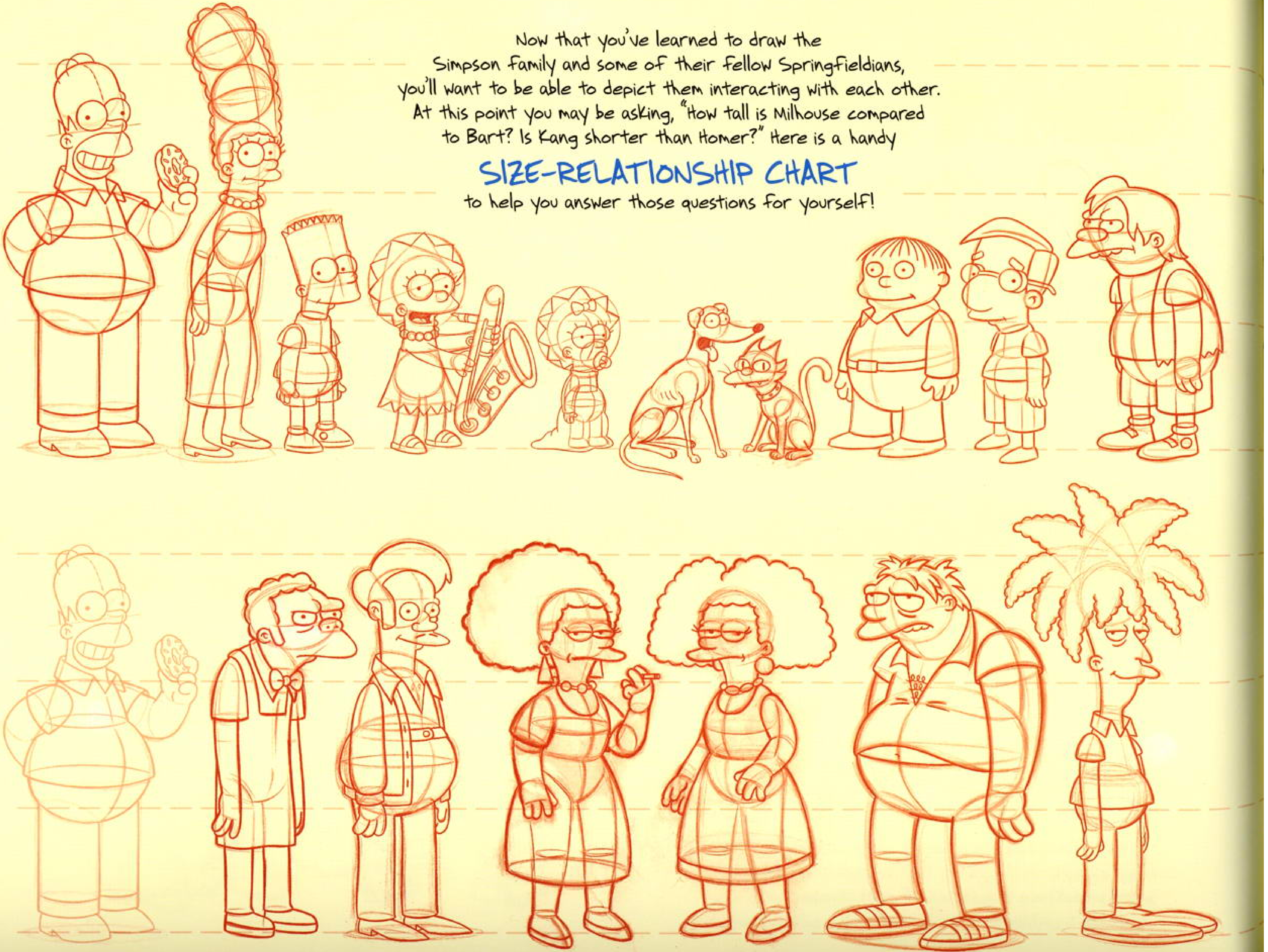
The Many Moods of Patty and Selma

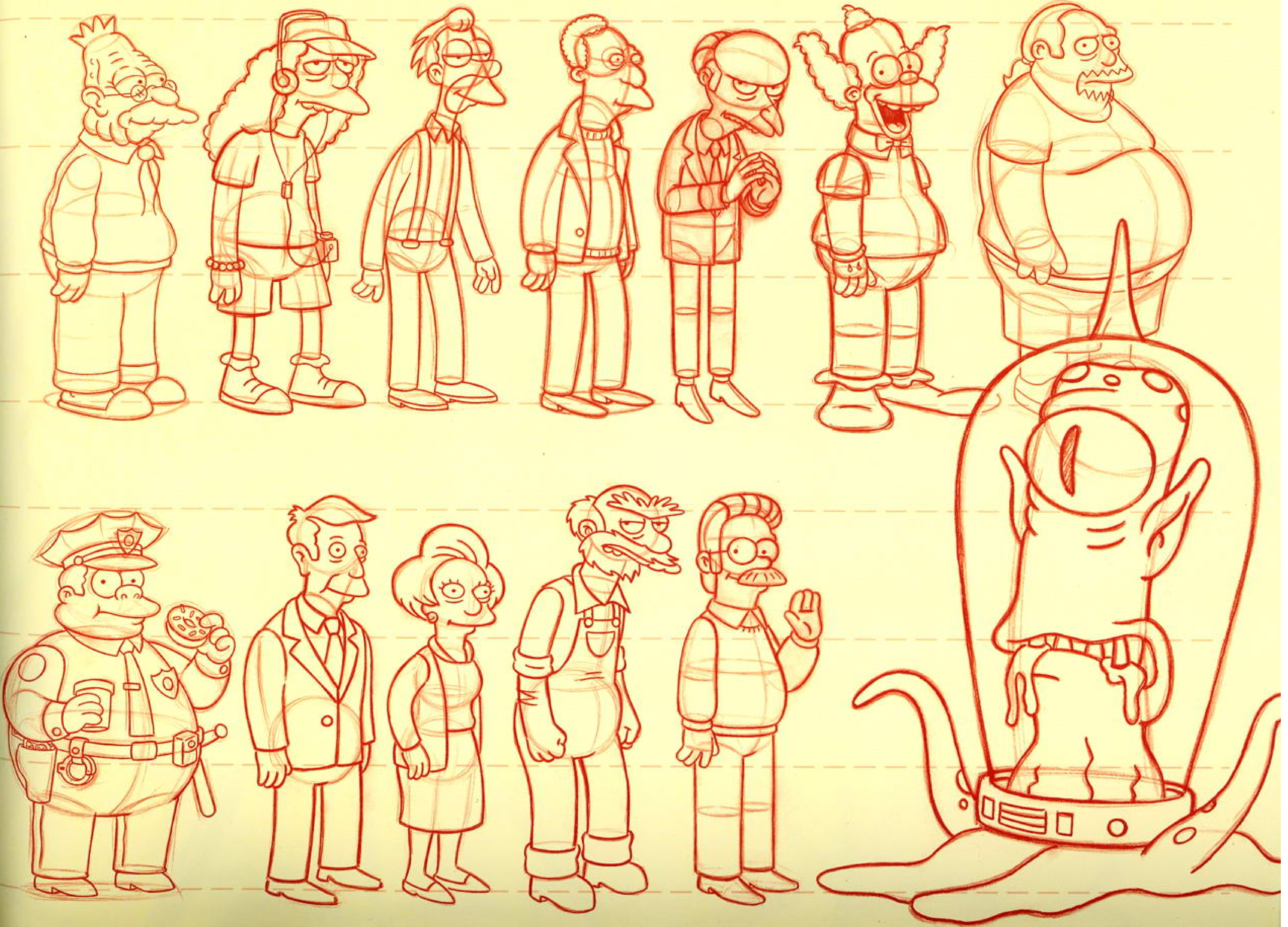


Now that you've learned to draw the Simpson family and some of their fellow Springfieldians, you'll want to be able to depict them interacting with each other. At this point you may be asking, "How tall is Milhouse compared to Bart? Is Kang shorter than Homer?" Here is a handy

SIZE-RELATIONSHIP CHART

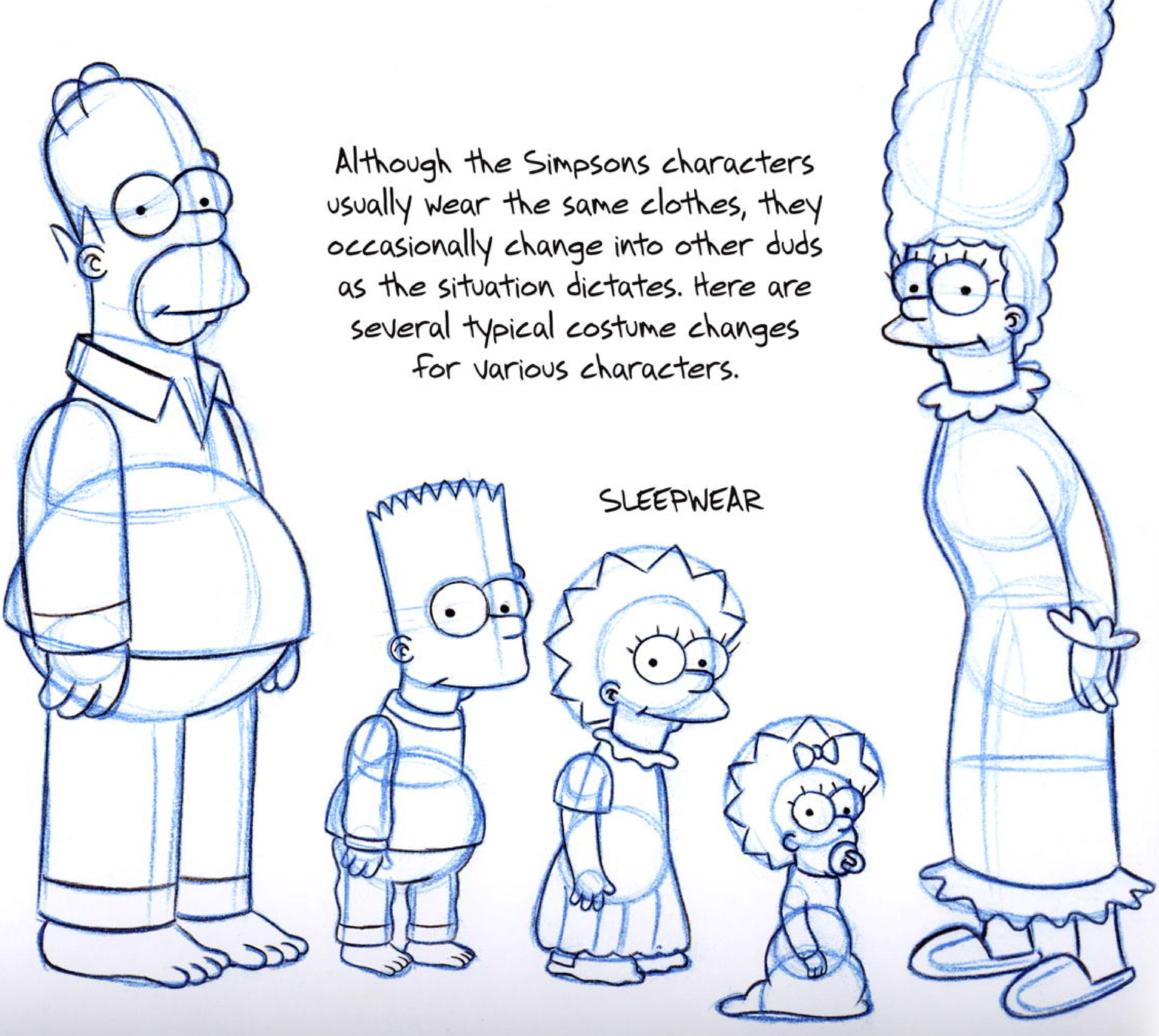
to help you answer those questions for yourself!



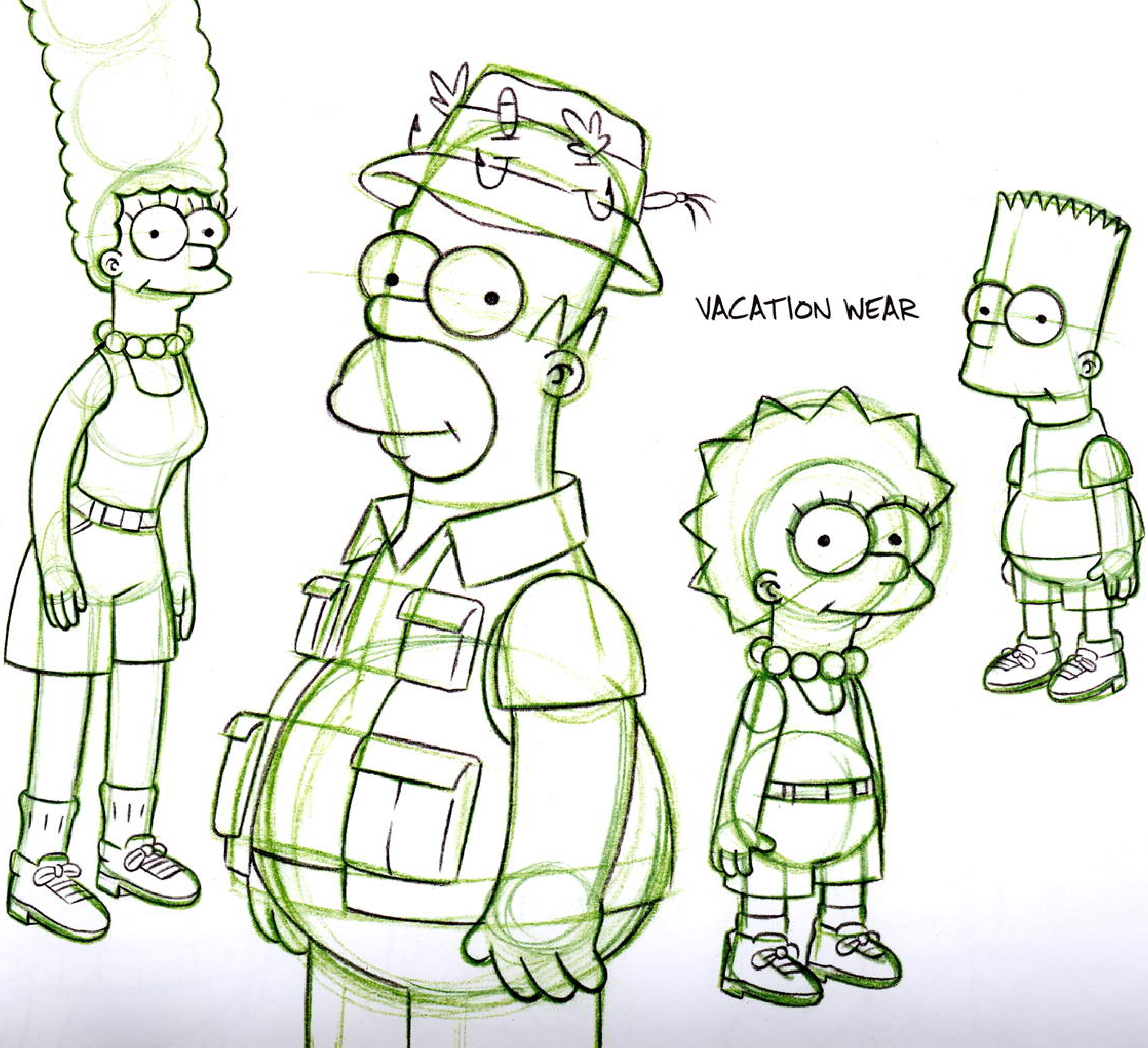


COSTUME CHANGES

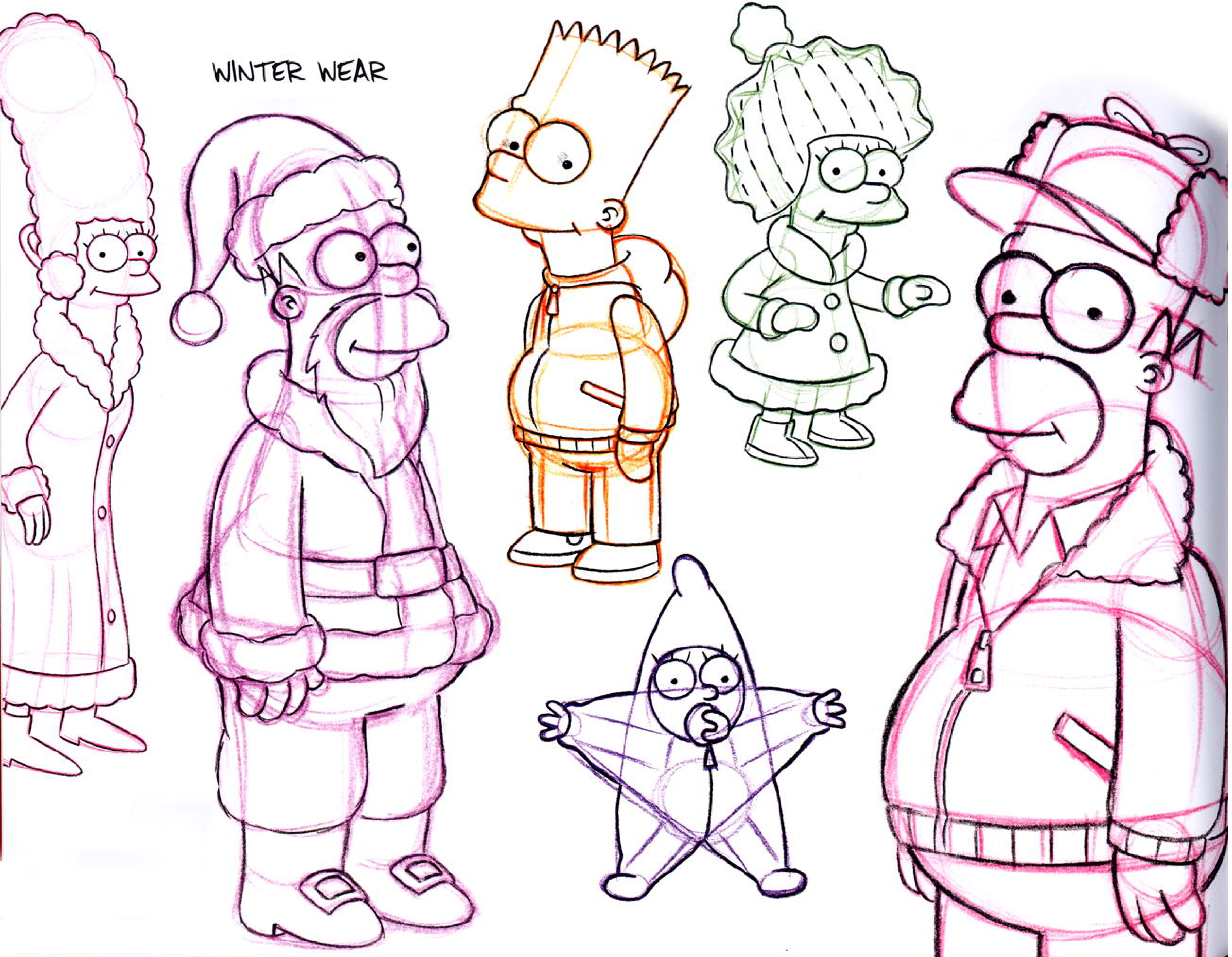
Although the Simpsons characters usually wear the same clothes, they occasionally change into other duds as the situation dictates. Here are several typical costume changes for various characters.

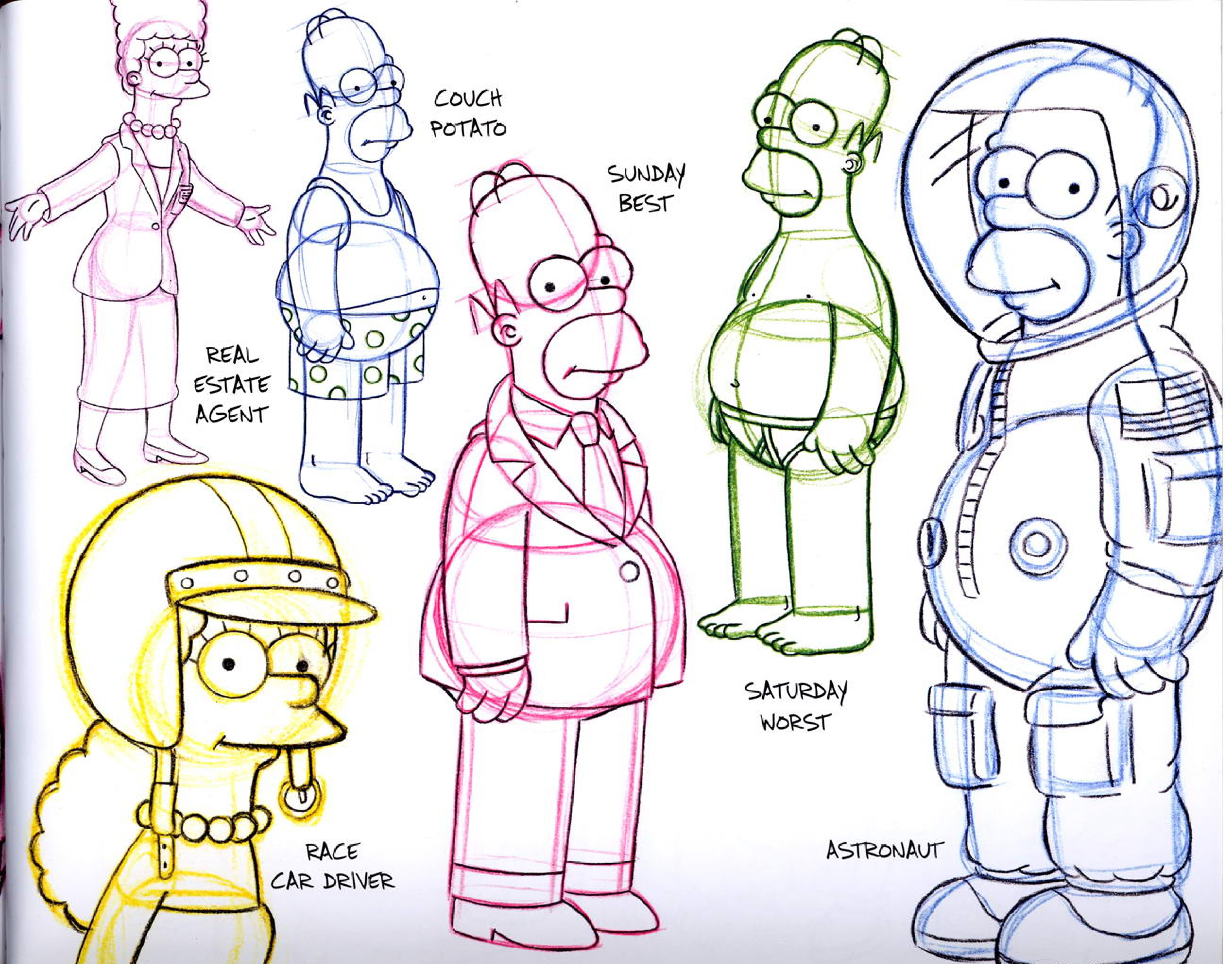


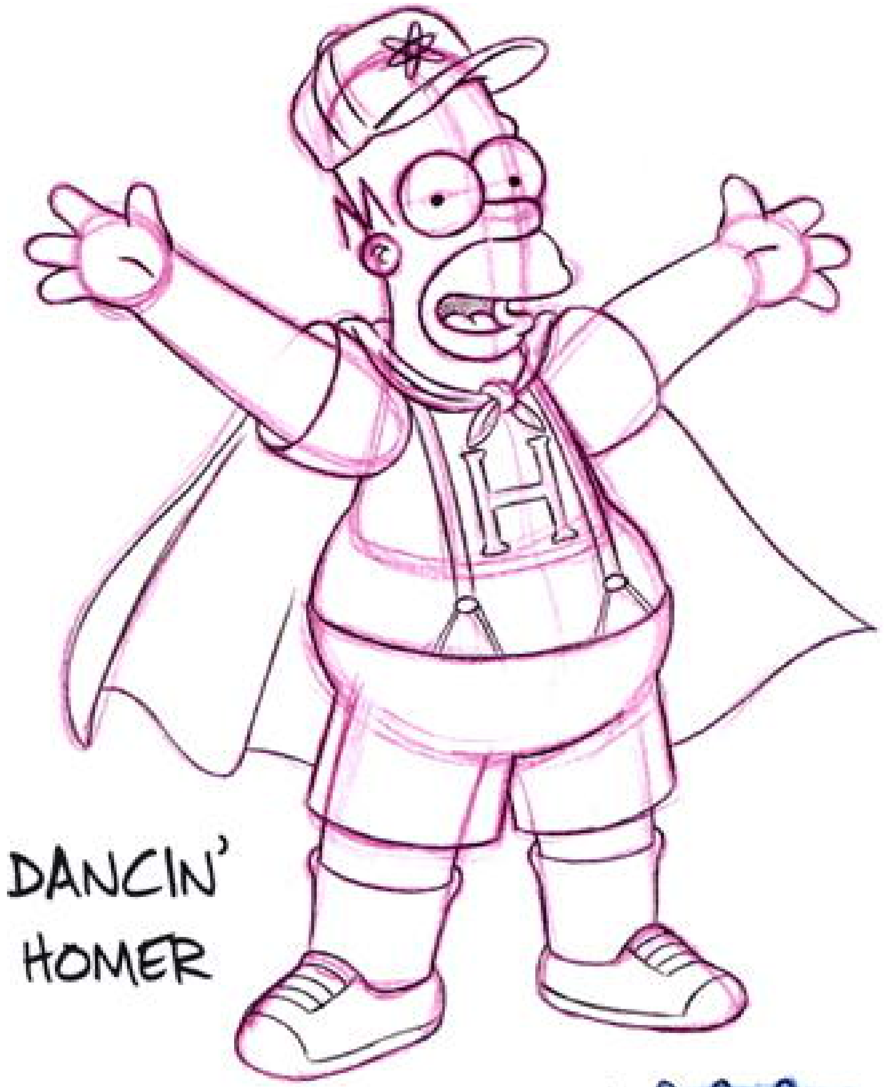
SLEEPWEAR


VACATION WEAR

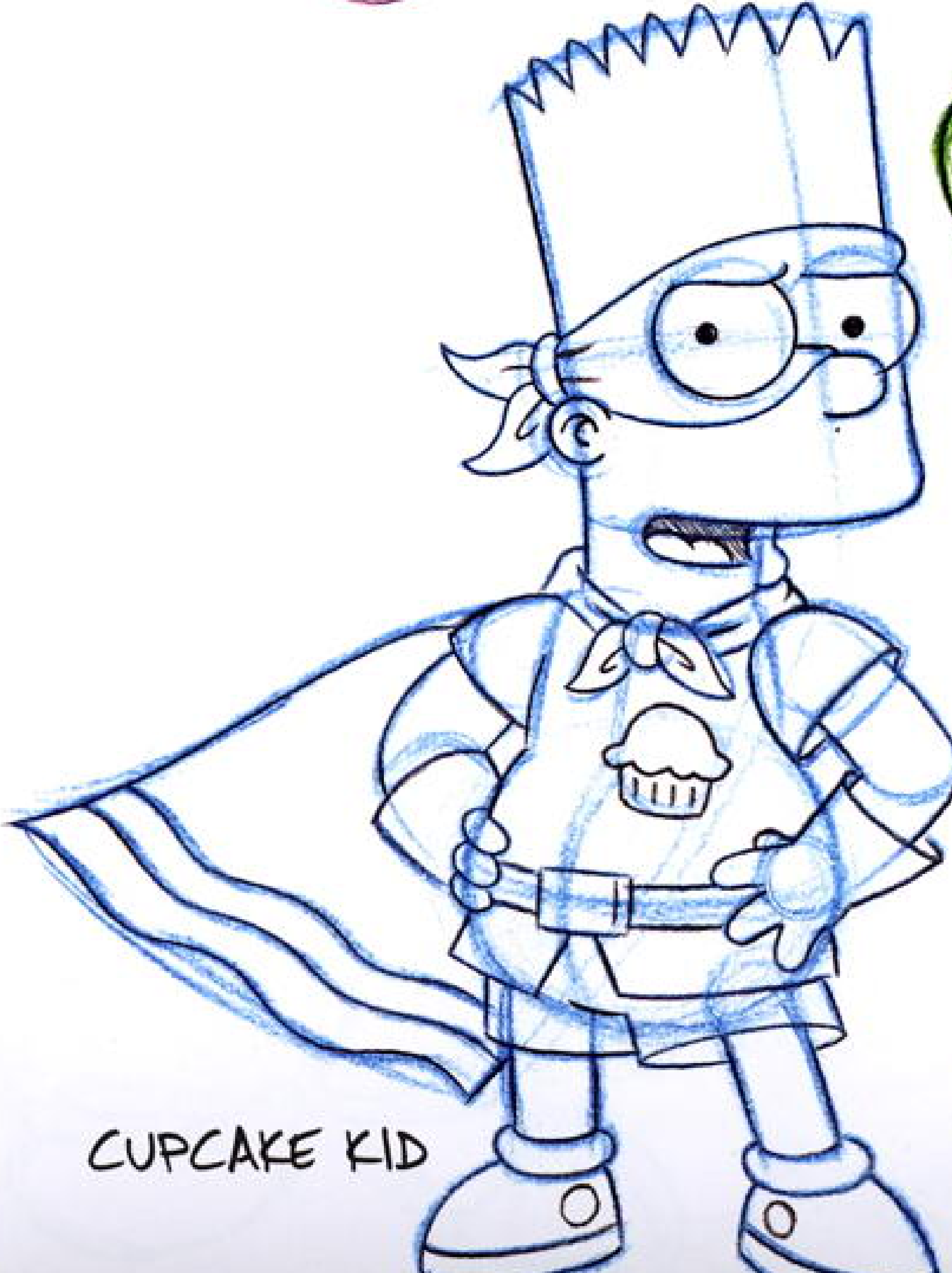
WINTER WEAR



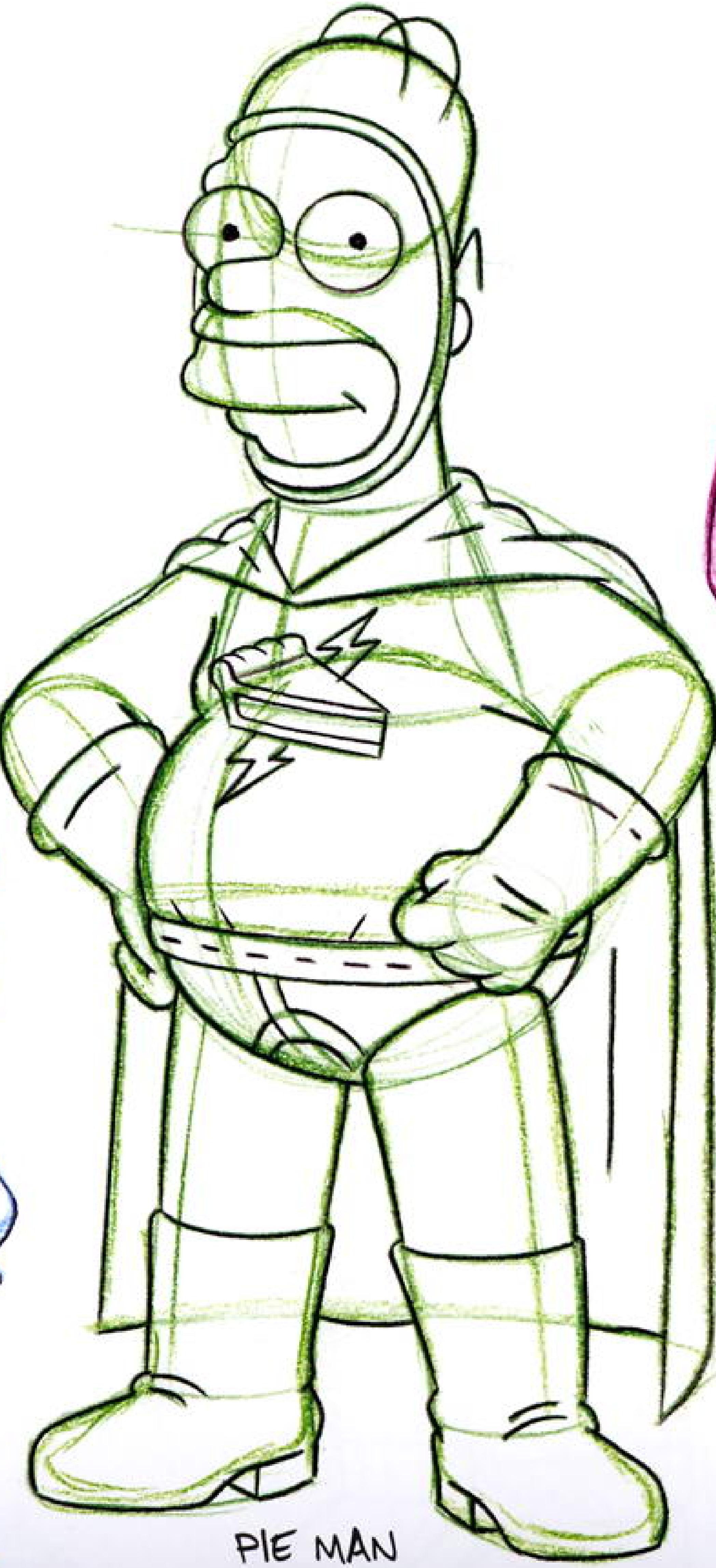

REAL ESTATE AGENT
COUCH POTATO
SUNDAY BEST
SATURDAY WORST
ASTRONAUT
RACE CAR DRIVER



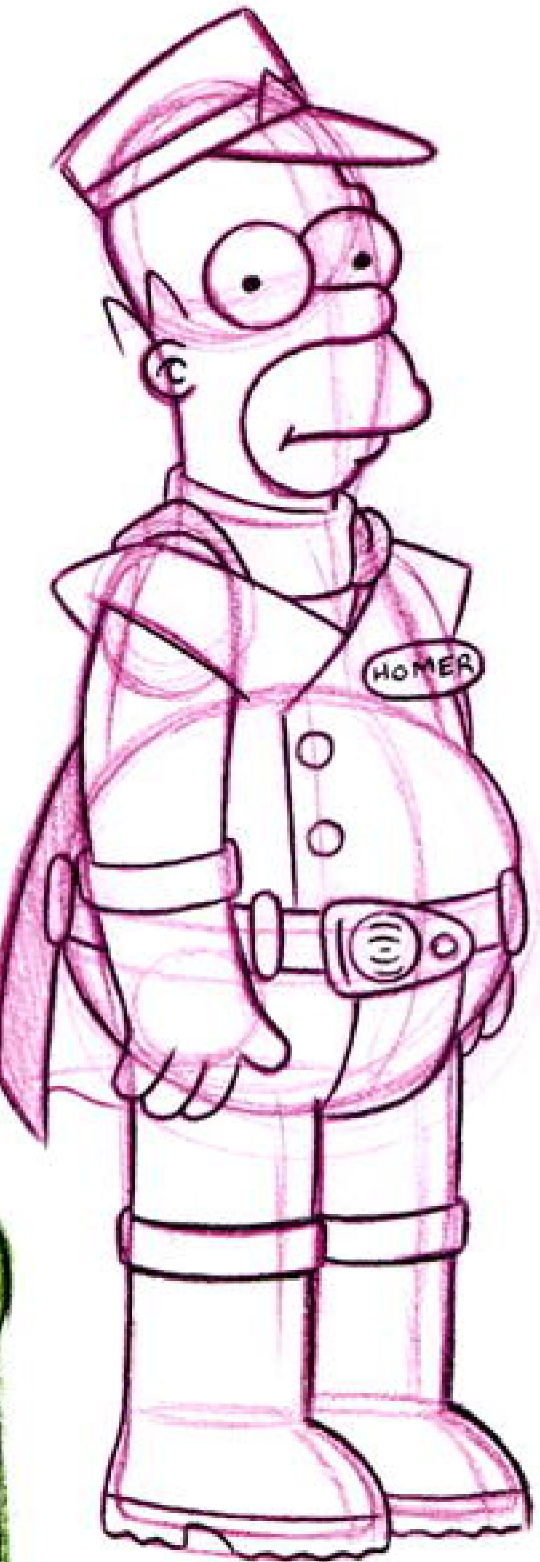
DANCIN'
HOMER



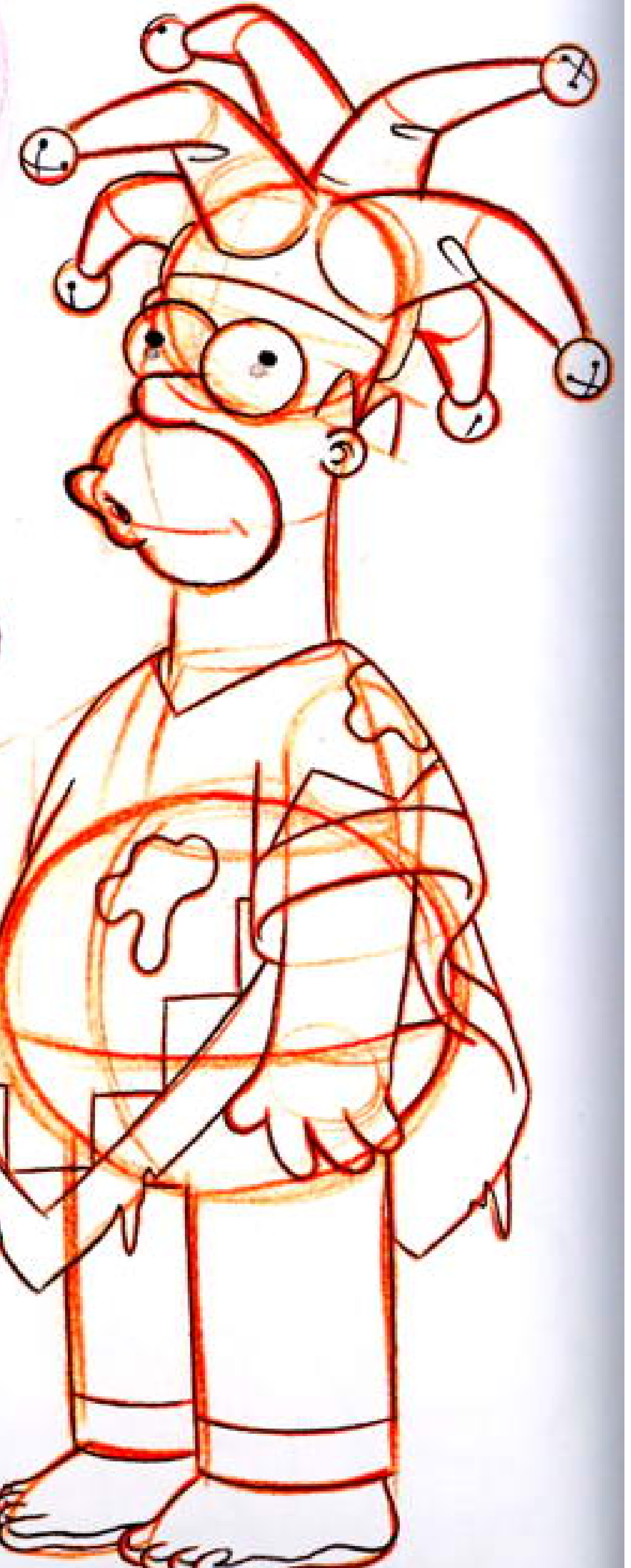
CUPCAKE KID



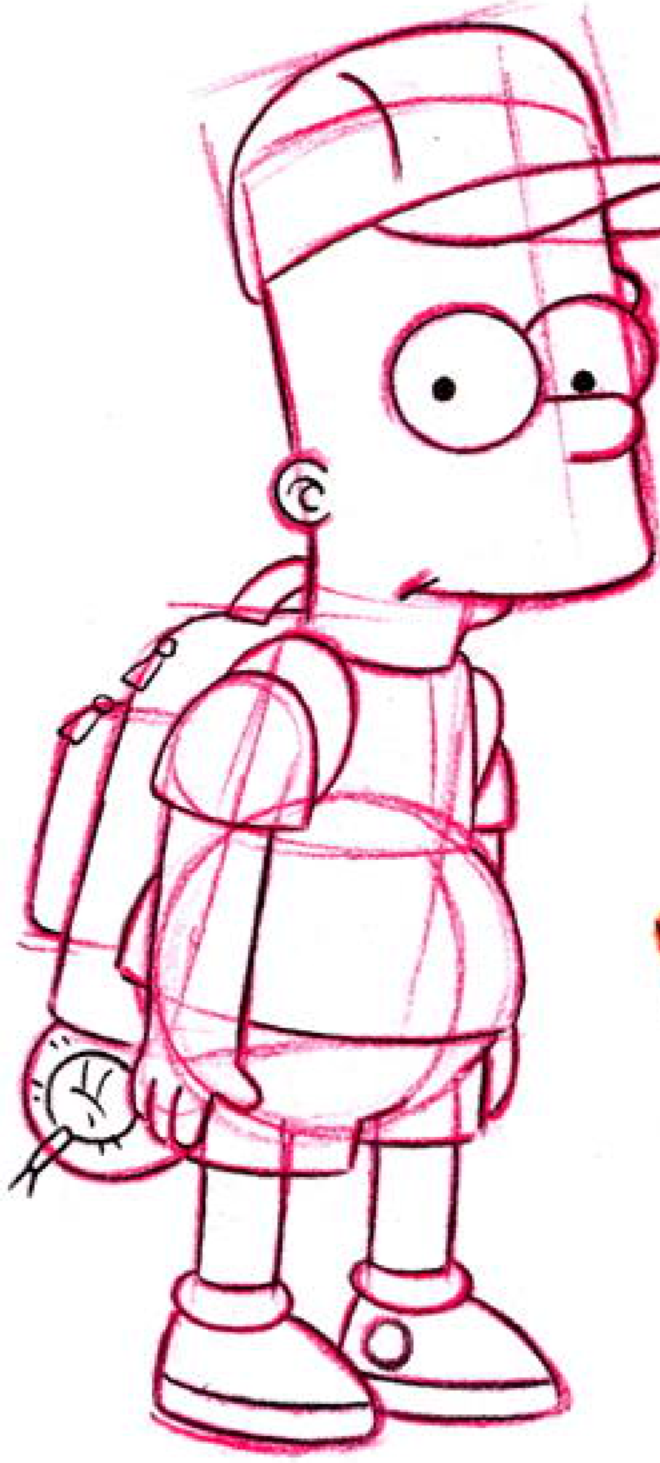
PIE MAN

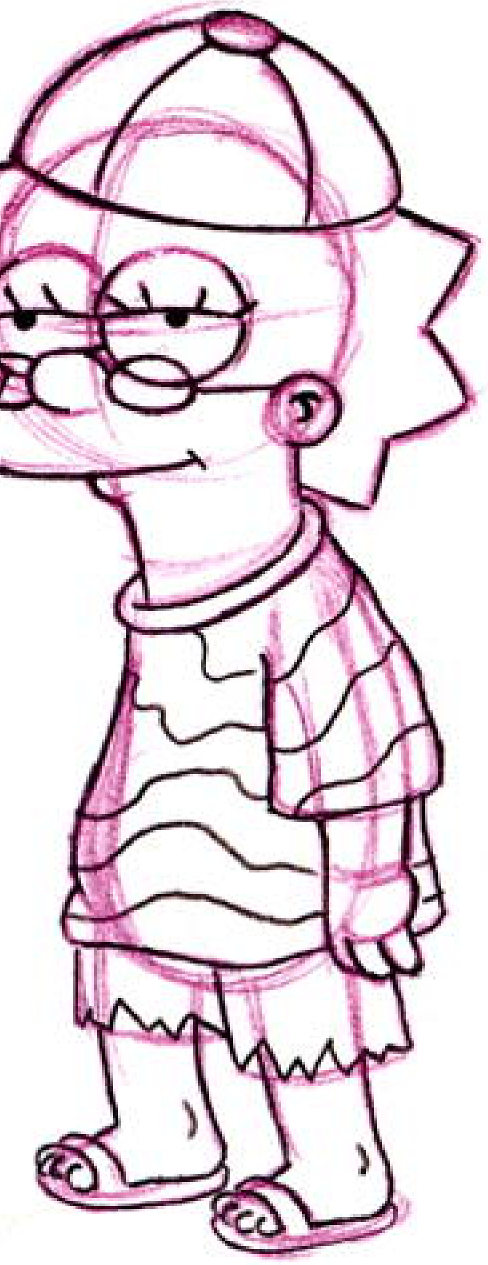


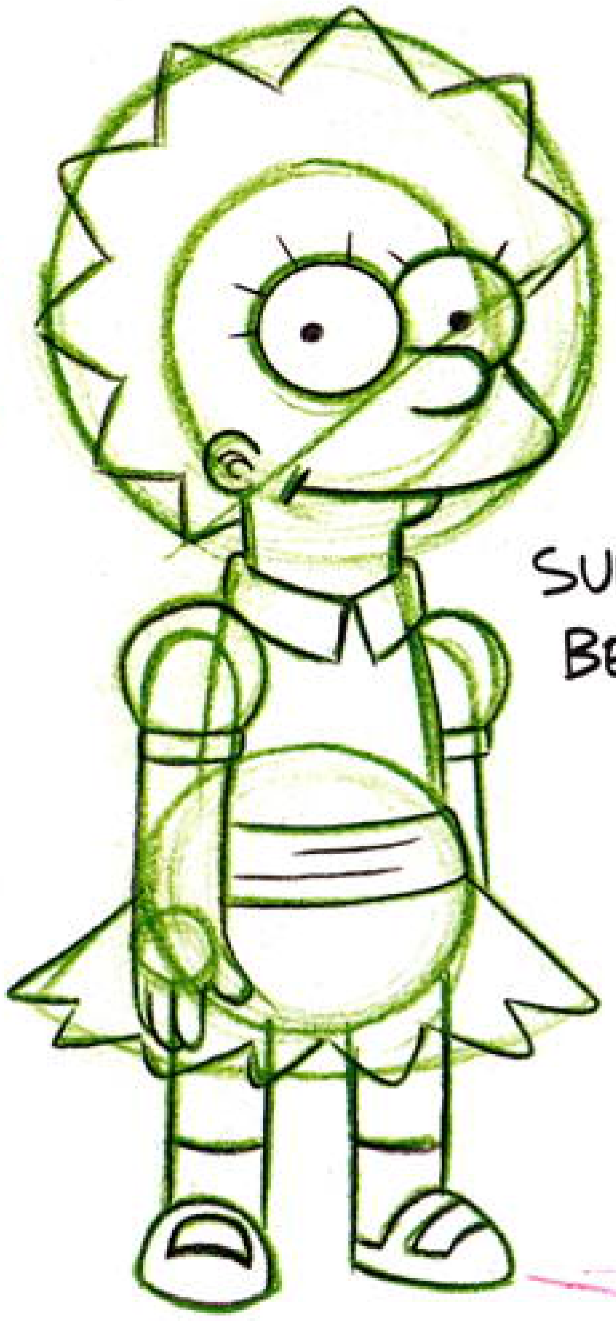
MONORAIL
CONDUCTOR

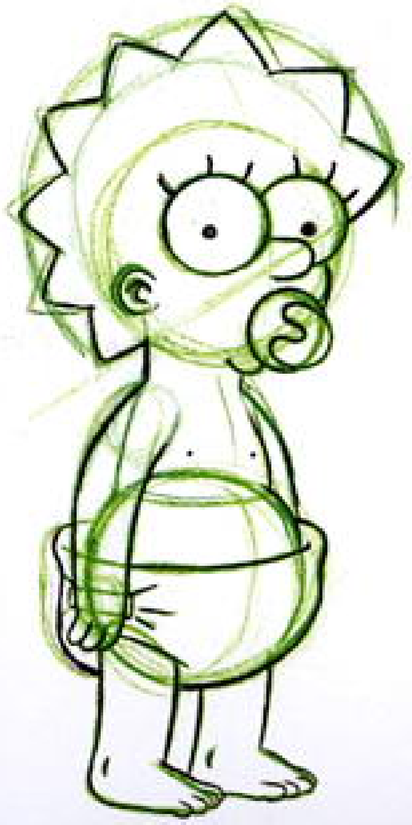


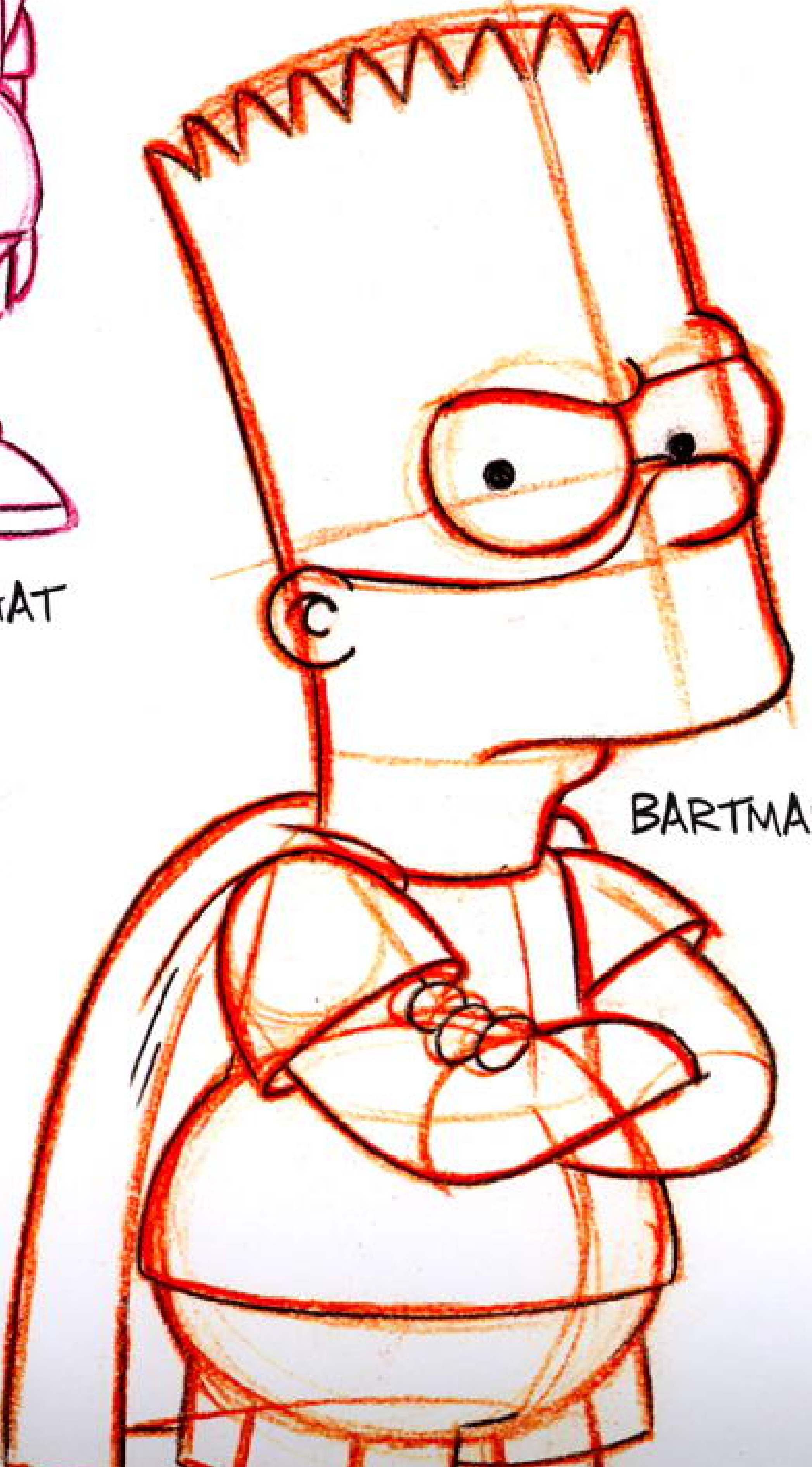
FOOL

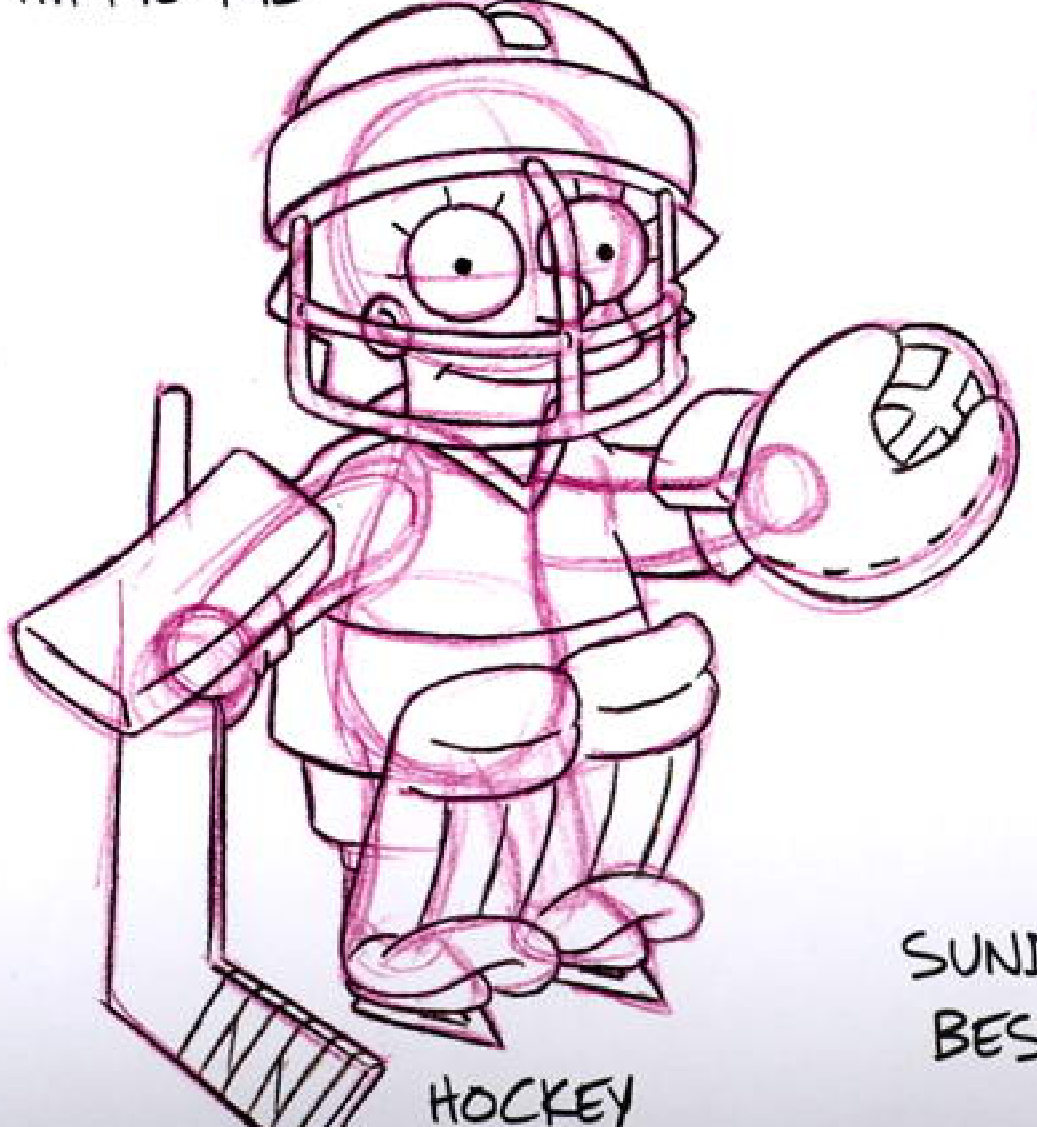

LUCKY RED HAT

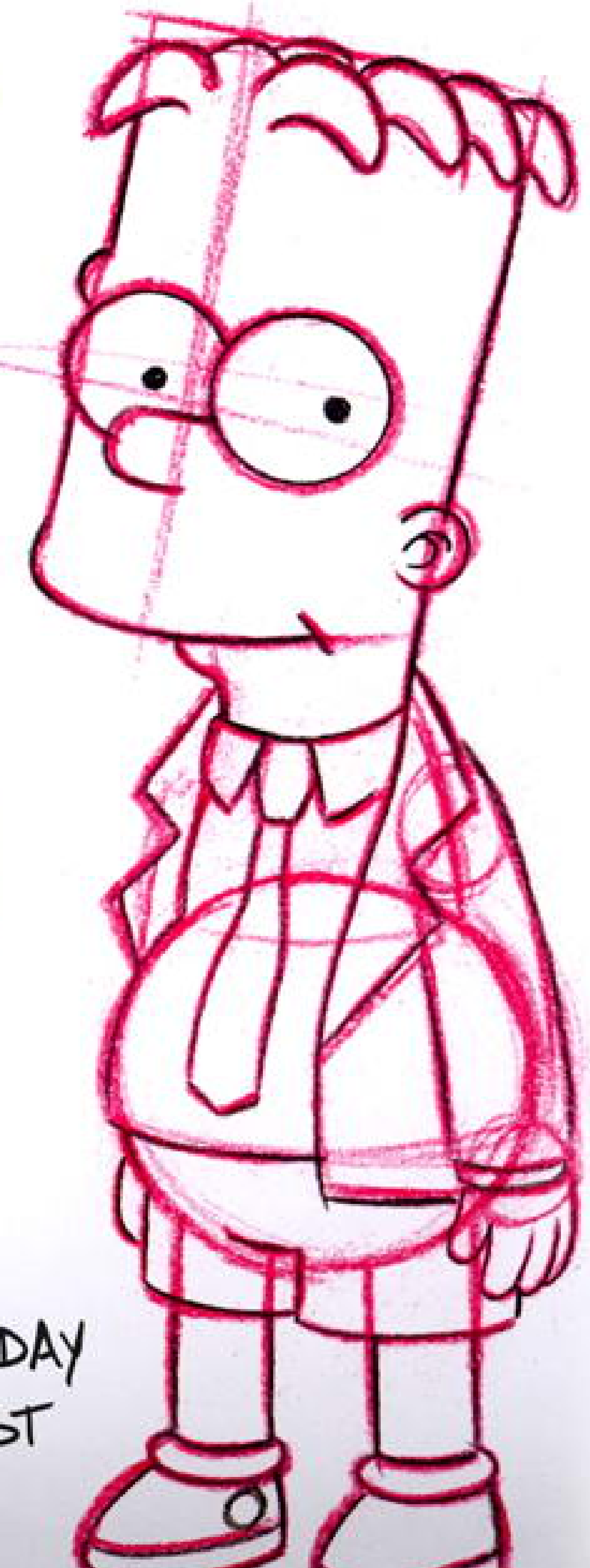

HIPPIE KID

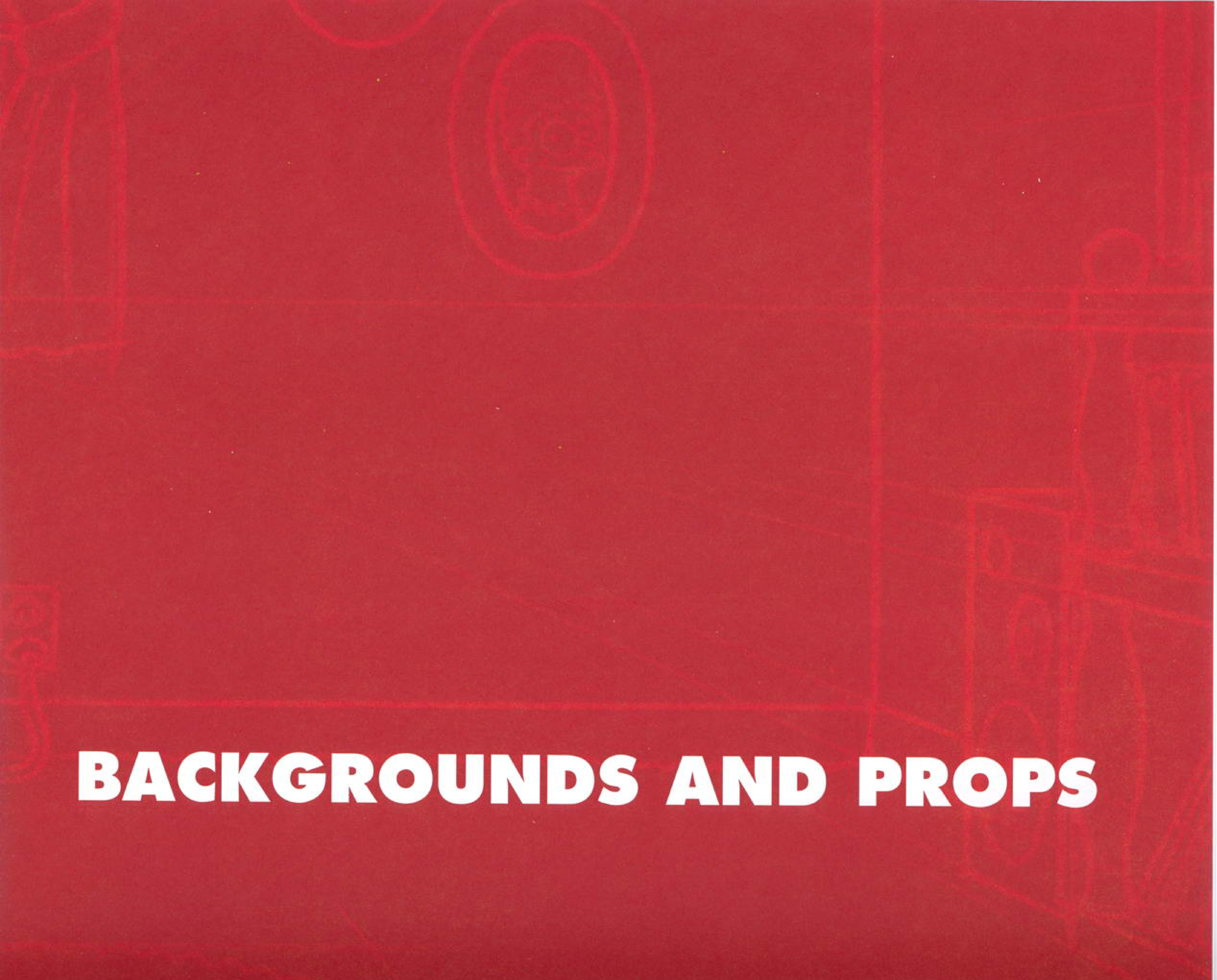

SUNDAY BEST


DIAPER


BARTMAN

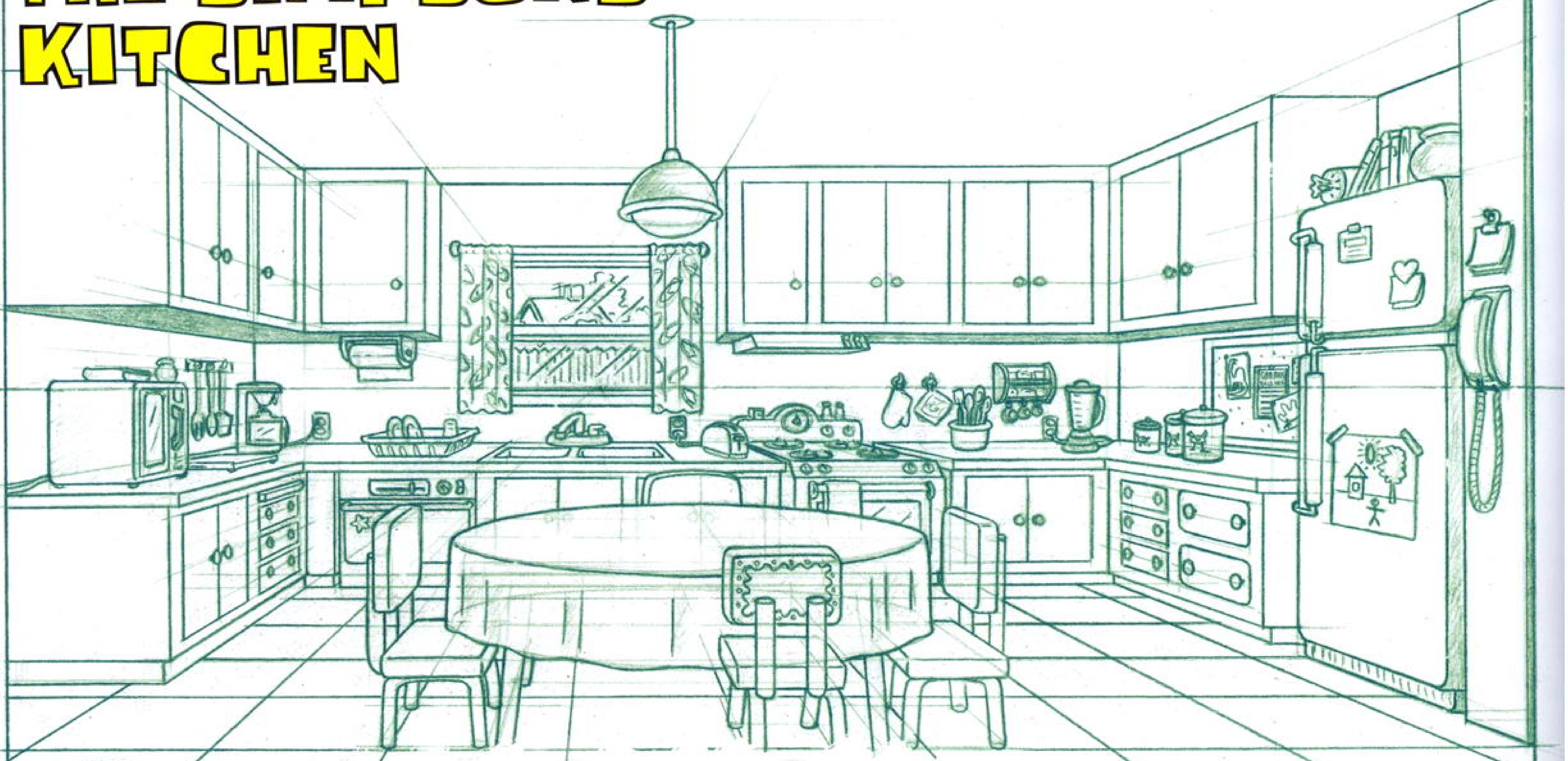

HOCKEY

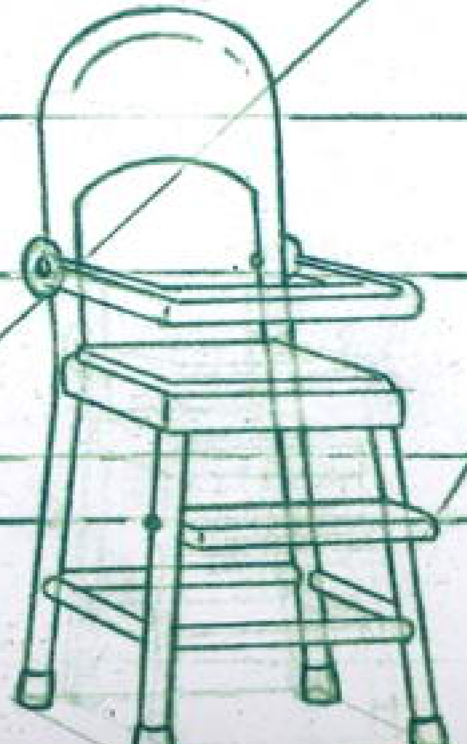

SUNDAY BEST



BACKGROUNDS AND PROPS

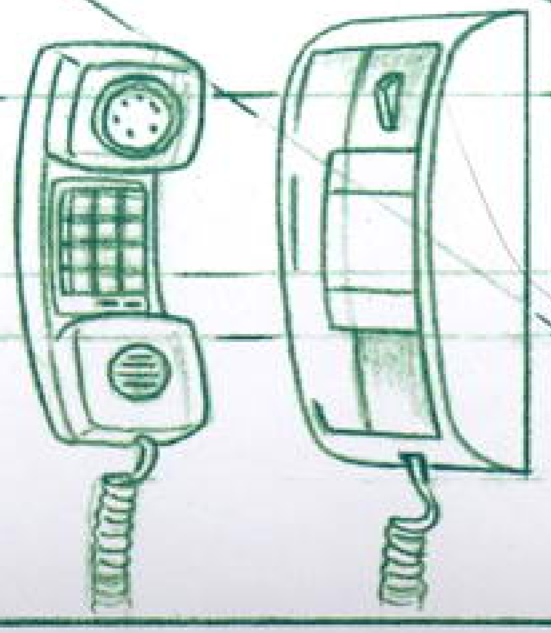
THE SIMPSONS' KITCHEN

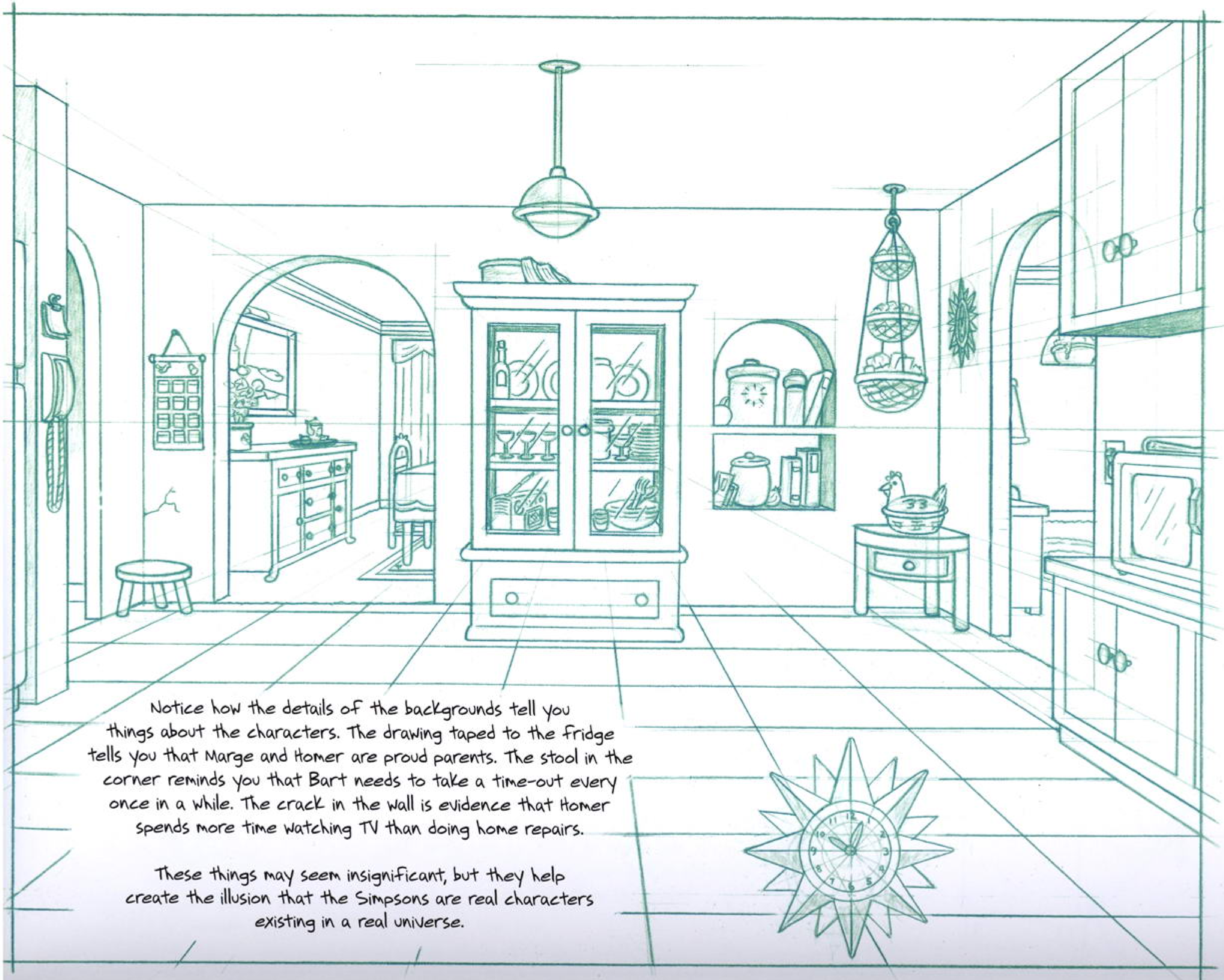




Let's talk about backgrounds. They may not be quite as important as the characters, and you may never see a T-shirt featuring Marge's corncob curtains, but let's face it, without backgrounds the characters would flounder in an empty void.

Observational details are key elements of every Simpsons background drawing. In these kitchen views, notice that even though the lines are simplified to work well with the style of the characters, they still give the impression of being real spaces. The perspectives aren't skewed, and the elements aren't drawn in a "cartoony" way. It's all based on real objects and real architecture.

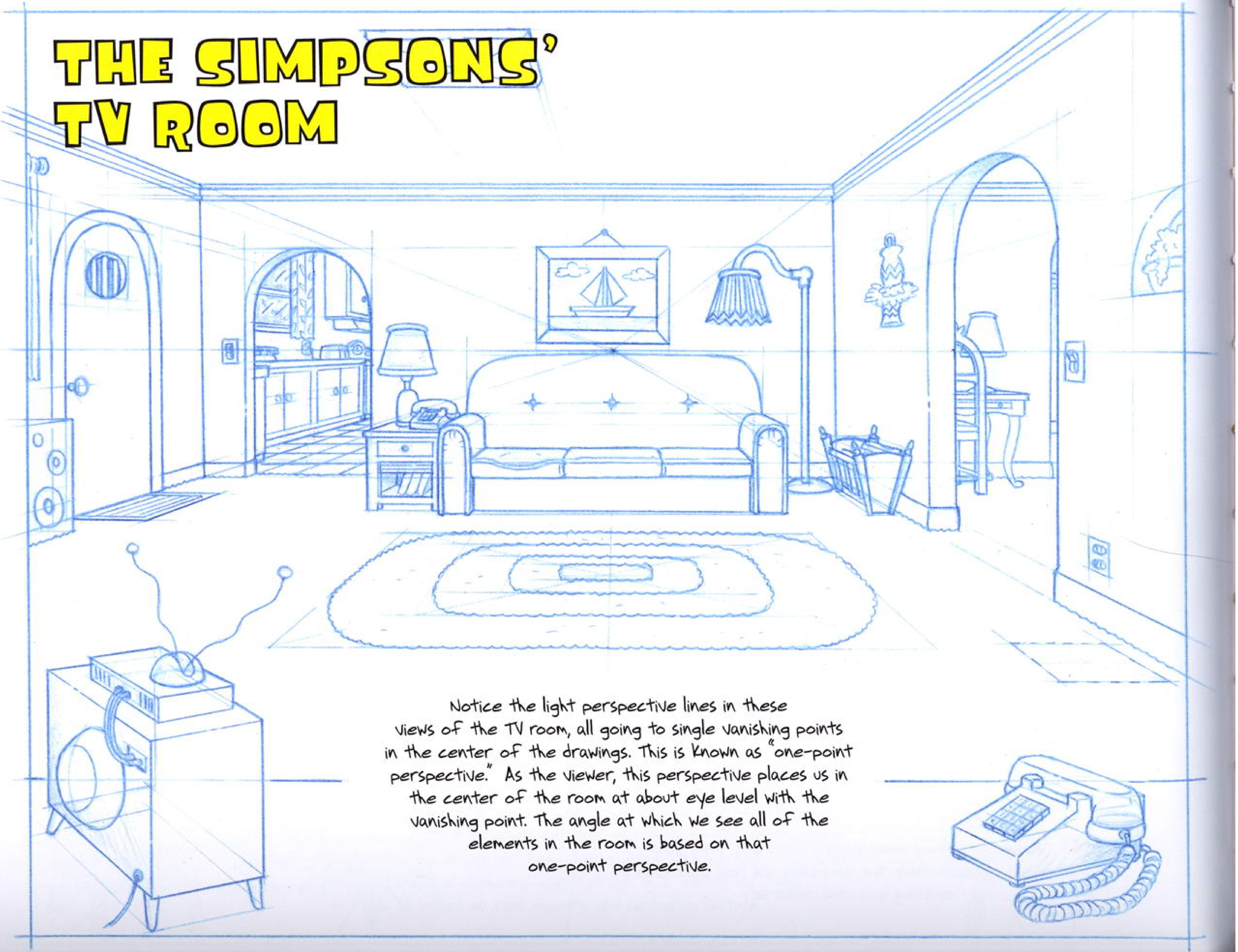




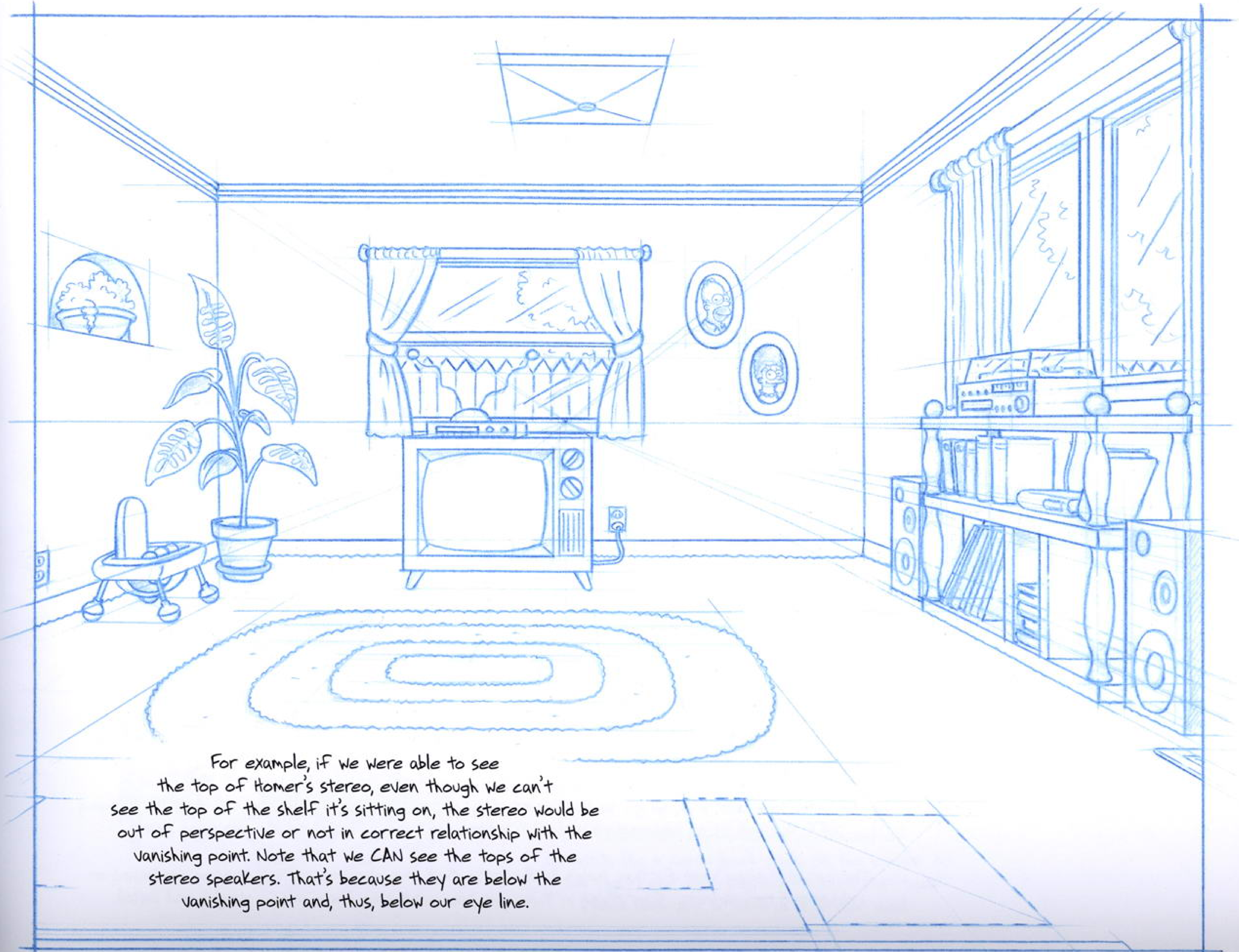
Notice how the details of the backgrounds tell you things about the characters. The drawing taped to the fridge tells you that Marge and Homer are proud parents. The stool in the corner reminds you that Bart needs to take a time-out every once in a while. The crack in the wall is evidence that Homer spends more time watching TV than doing home repairs.

These things may seem insignificant, but they help create the illusion that the Simpsons are real characters existing in a real universe.

THE SIMPSONS' TV ROOM

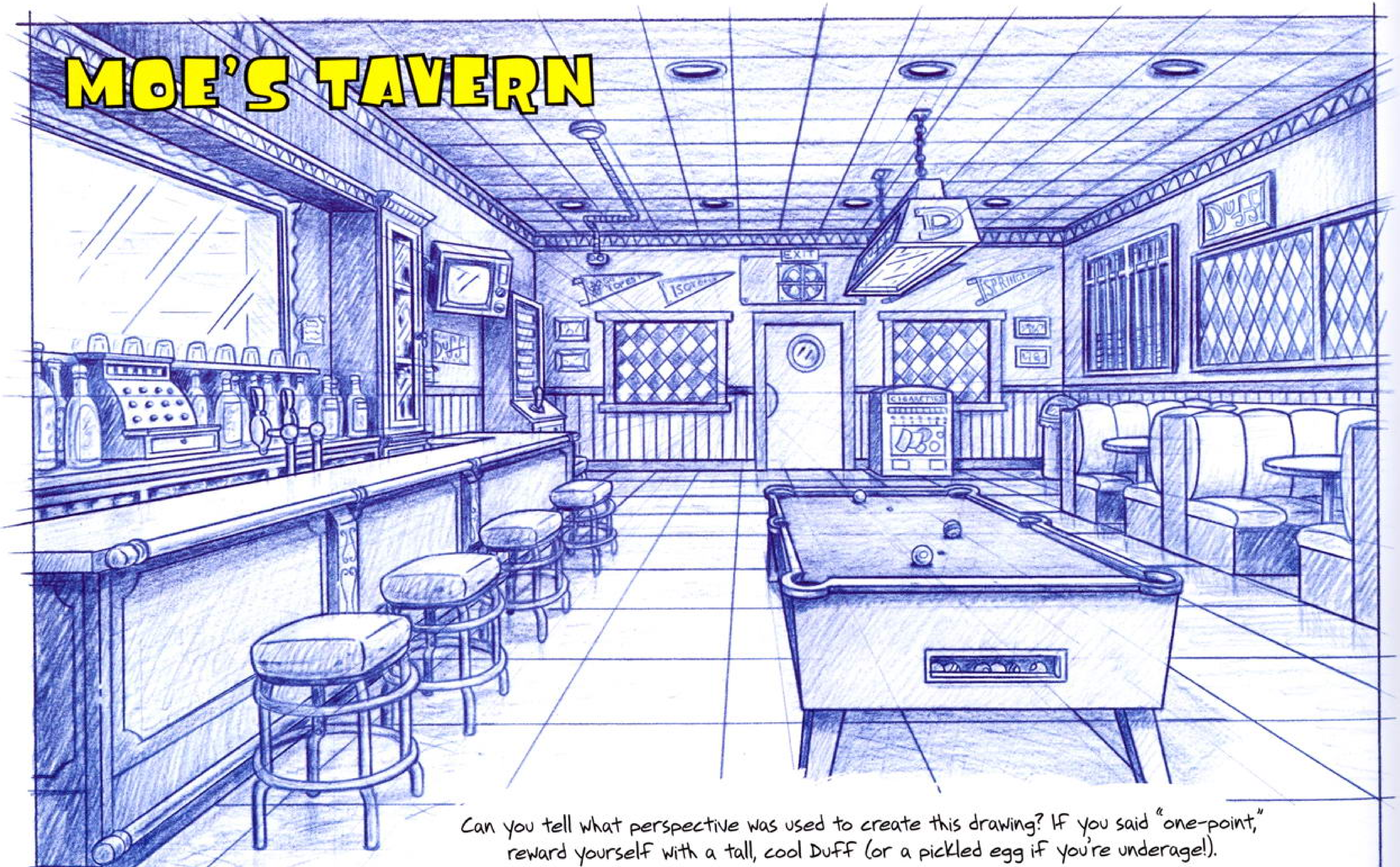


Notice the light perspective lines in these views of the TV room, all going to single vanishing points in the center of the drawings. This is known as "one-point perspective." As the viewer, this perspective places us in the center of the room at about eye level with the vanishing point. The angle at which we see all of the elements in the room is based on that one-point perspective.



For example, if we were able to see the top of Homer's stereo, even though we can't see the top of the shelf it's sitting on, the stereo would be out of perspective or not in correct relationship with the vanishing point. Note that we CAN see the tops of the stereo speakers. That's because they are below the vanishing point and, thus, below our eye line.

MOE'S TAVERN

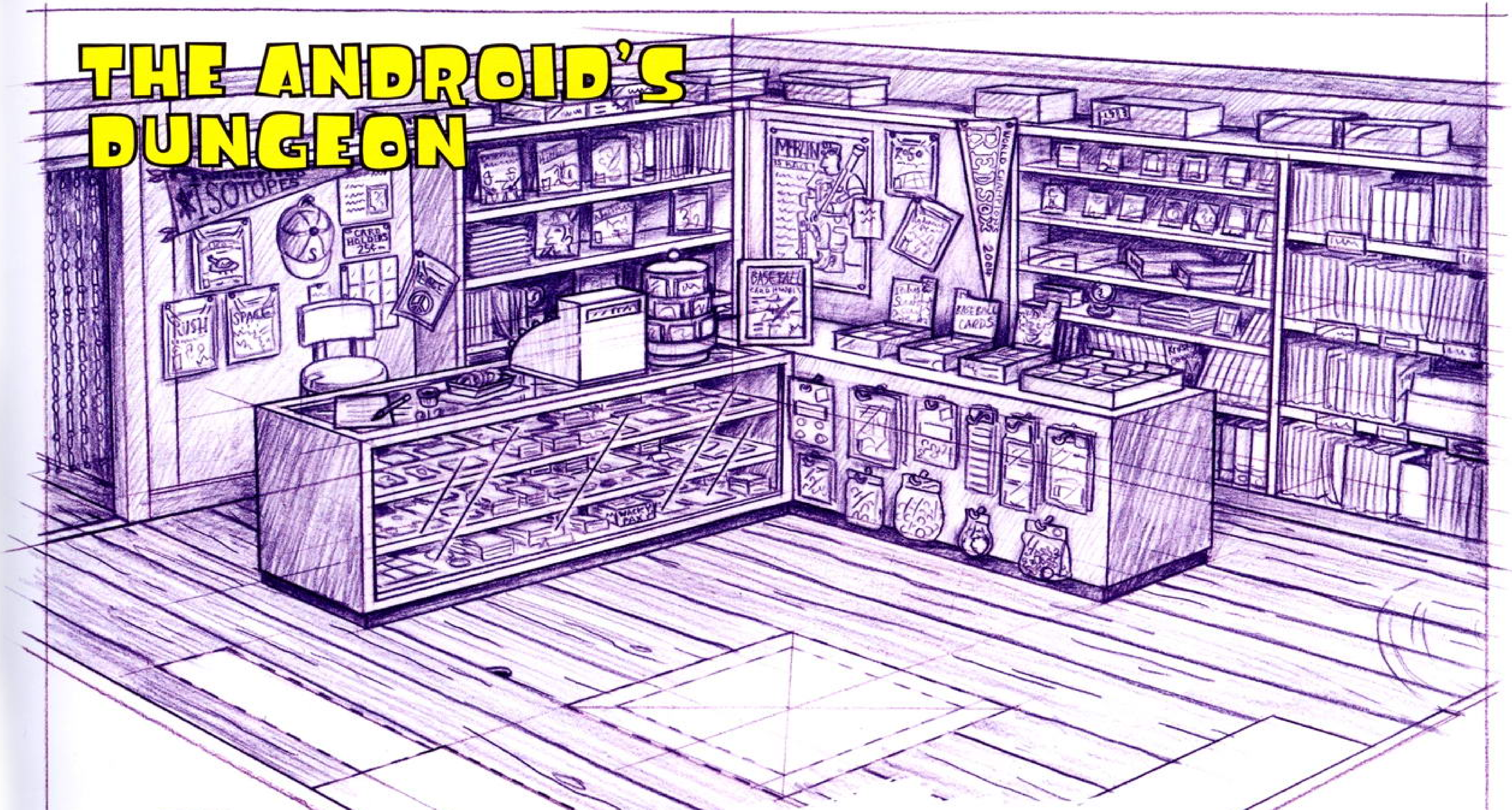


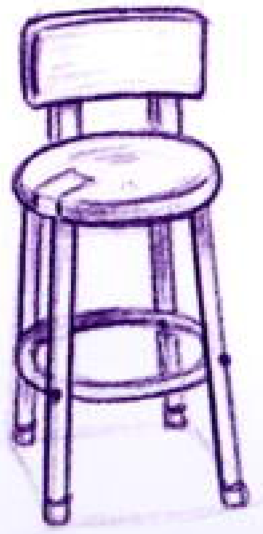
Can you tell what perspective was used to create this drawing? If you said "one-point," reward yourself with a tall, cool Duff (or a pickled egg if you're underage!).

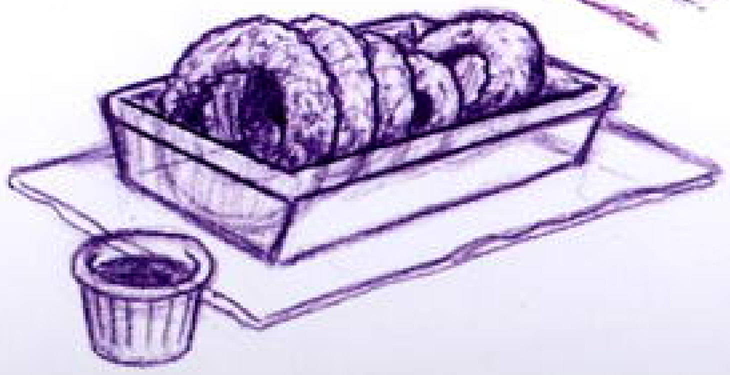
The vanishing point is just to the left of the door. Notice how the lines of the floor, ceiling, pool table, bar, etc., all go to that point. Now check out the TV. You can tell that it's hanging off the wall at an odd angle because the lines don't relate at all to the vanishing point.

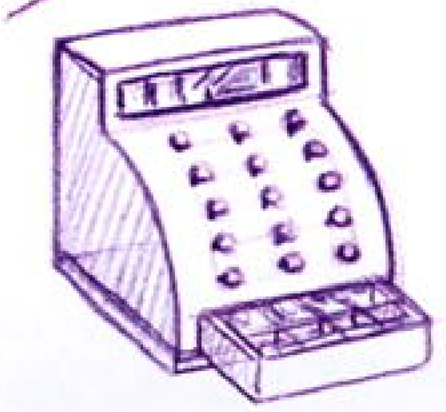
The pencil shading here further helps to illustrate that the elements in this drawing are based on observing real objects. Everything in the room has convincing form, shape, weight, and detail.

THE ANDROID'S DUNGEON


ISOTOPES
CARD HOLDERS 25¢
RUSH
SPACE
BASEBALL CARD HOLDERS
RED SOX
WORLD CHAMPIONS
2004
BASEBALL CARDS
WACKY PAX



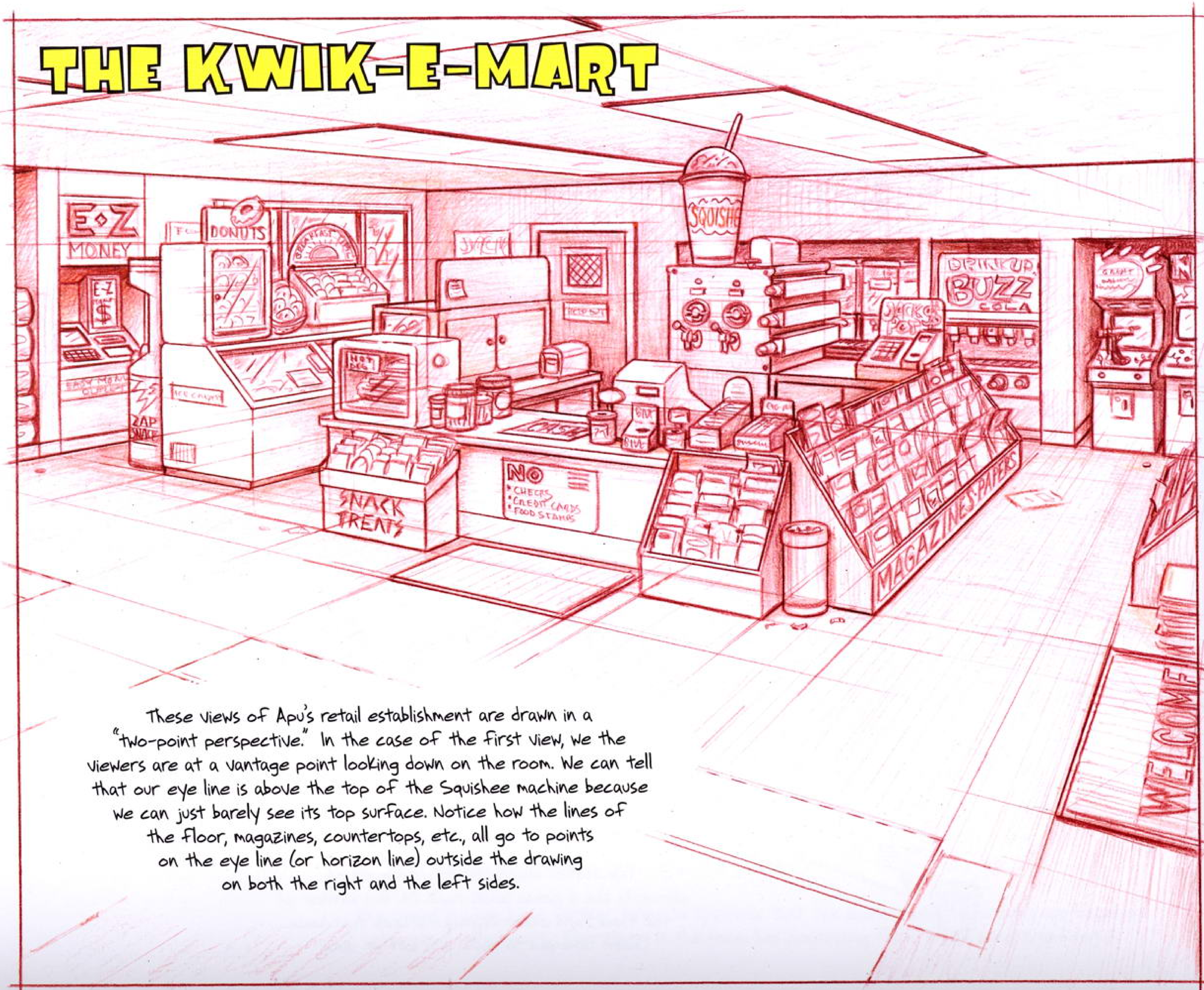




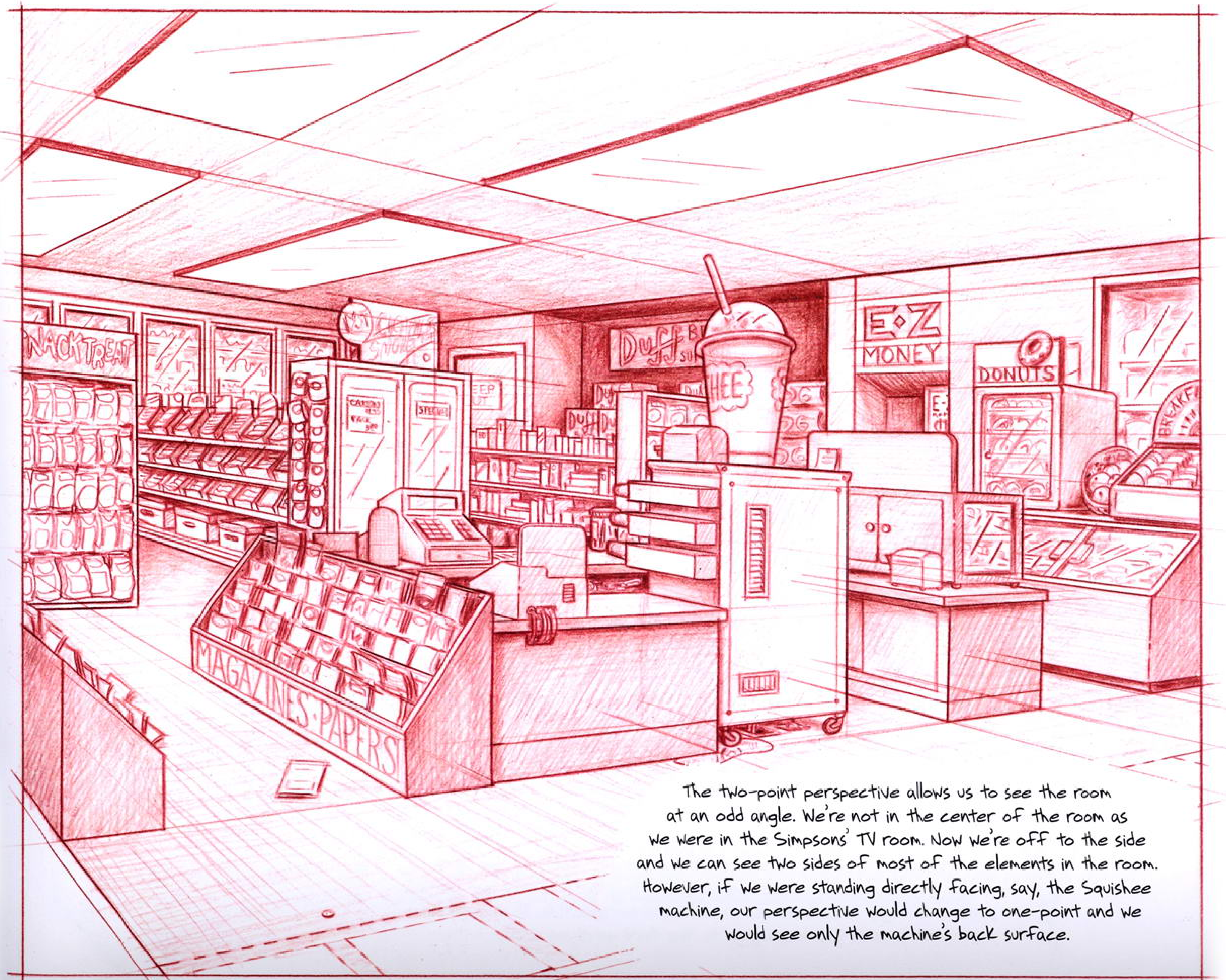
Speaking of detail, this sketch takes the cake! Simpsons background designer Lance Wilder has obviously been to a comic book store or two in his day. The observational details are so convincing you can almost smell the moldy paper and greasy onion rings.

The dotted lines indicate placement of elements like a comic book rack (in the center of the floor) and other display fixtures that have been removed to allow us a better view.

THE KWIK-E-MART

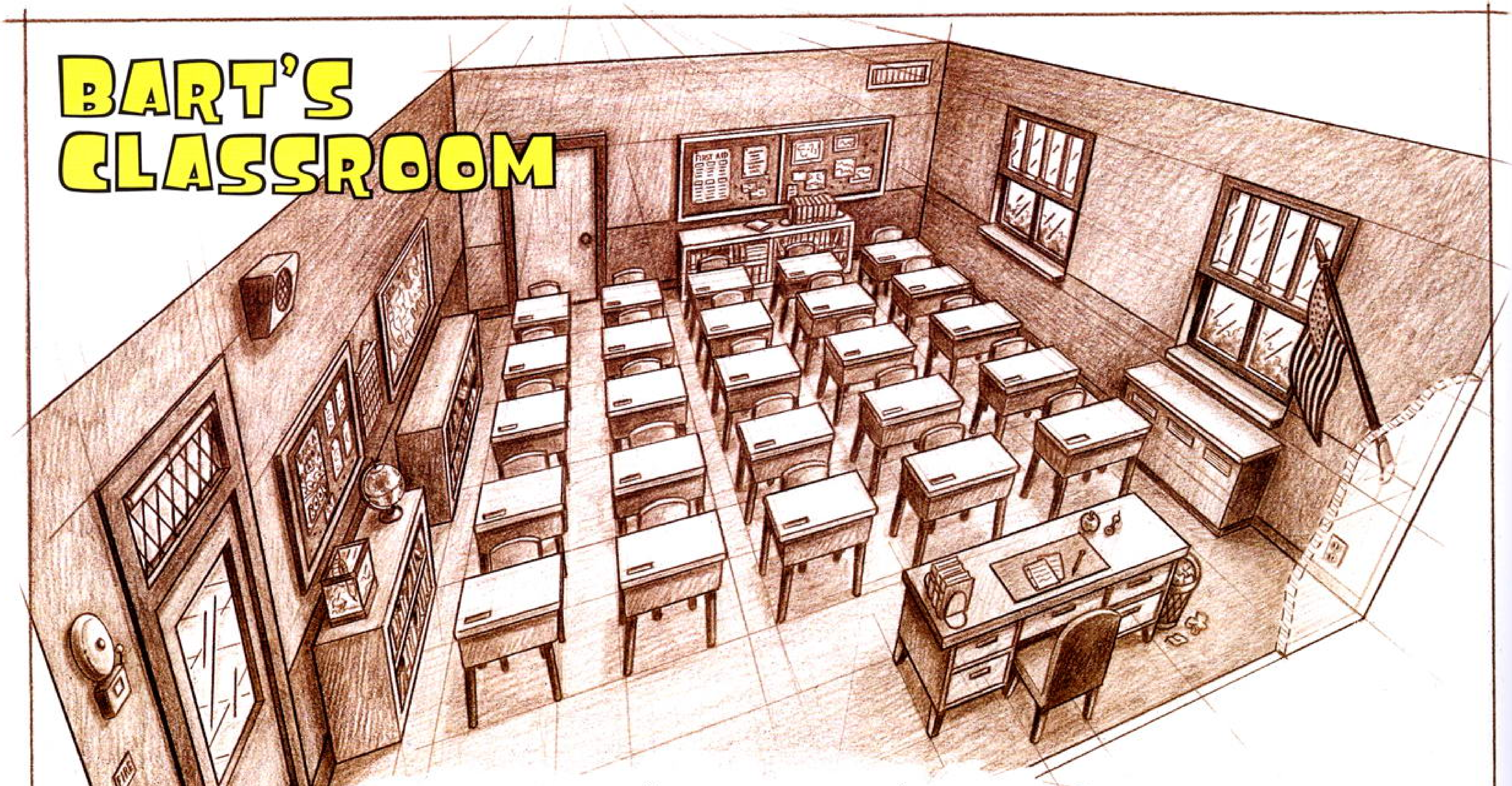

E-Z
MONEY
E-Z $
DONUTS
SQUISHEE
DRINK UP
BUZZ
COLA
JACKPOT
ZAP SNAKE
NO
• CHECKS
• CREDIT CARDS
• FOOD STAMPS
SNACK TREATS
MAGAZINES·PAPERS
WELCOME

These views of Apu's retail establishment are drawn in a "two-point perspective." In the case of the first view, we the viewers are at a vantage point looking down on the room. We can tell that our eye line is above the top of the Squishee machine because we can just barely see its top surface. Notice how the lines of the floor, magazines, countertops, etc., all go to points on the eye line (or horizon line) outside the drawing on both the right and the left sides.

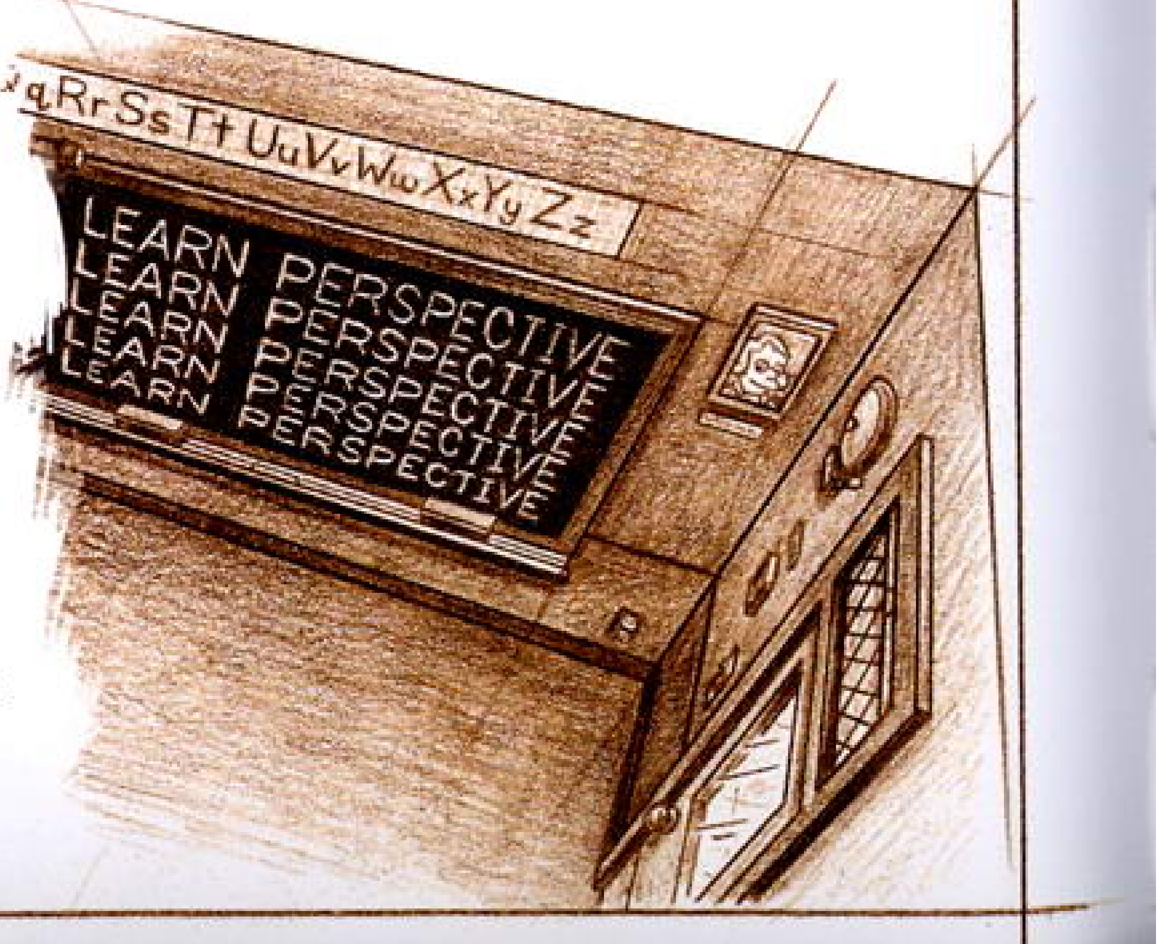

NACKTREAT
Duff
E-Z
MONEY
DONUTS
HEE
BREAKF
MAGAZINES-PAPERS

The two-point perspective allows us to see the room at an odd angle. We're not in the center of the room as we were in the Simpsons' TV room. Now we're off to the side and we can see two sides of most of the elements in the room. However, if we were standing directly facing, say, the Squishee machine, our perspective would change to one-point and we would see only the machine's back surface.

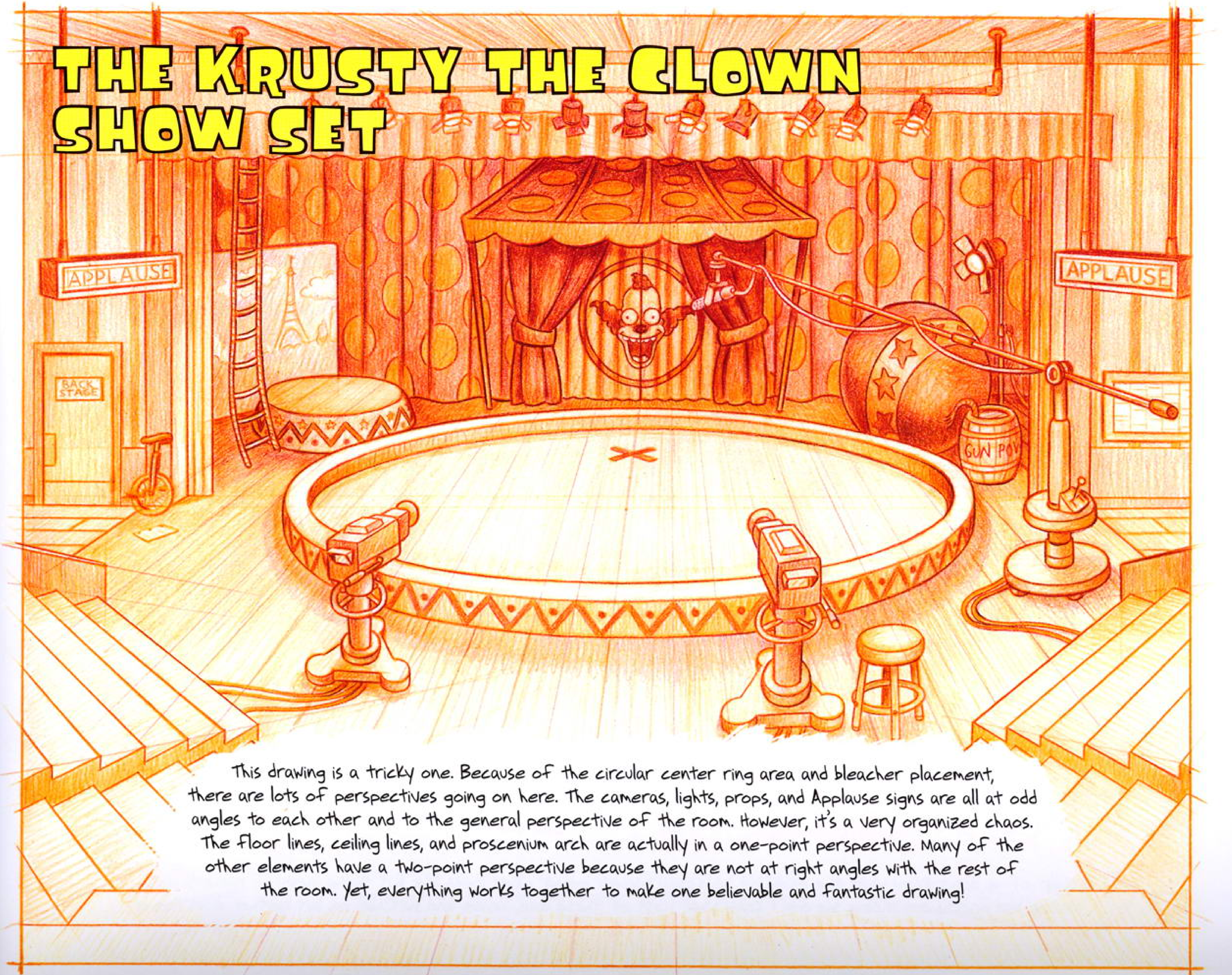
BART'S CLASSROOM


FIRST AID
FIRE

Here's a rare example of "three-point perspective." We're obviously looking down on the room from such a height that the horizon line is well off the page. This bird's-eye view is what also creates the third point in what would otherwise be two-point perspective. You can follow the horizontal lines of the classroom door, the bookshelves, the sides of the desks, and the windows to the first vanishing point off the top of the page. The lines of the fronts and backs of the desks go to the second vanishing point off to the right of the page. The third vanishing point is off the bottom of the page. Notice how the classroom door is wider at the top than it is at the bottom? Normally the vertical lines of the door would be parallel to each other, but because our vantage point is so high, those lines also recede into perspective. All the vertical lines in this drawing go to the third vanishing point.

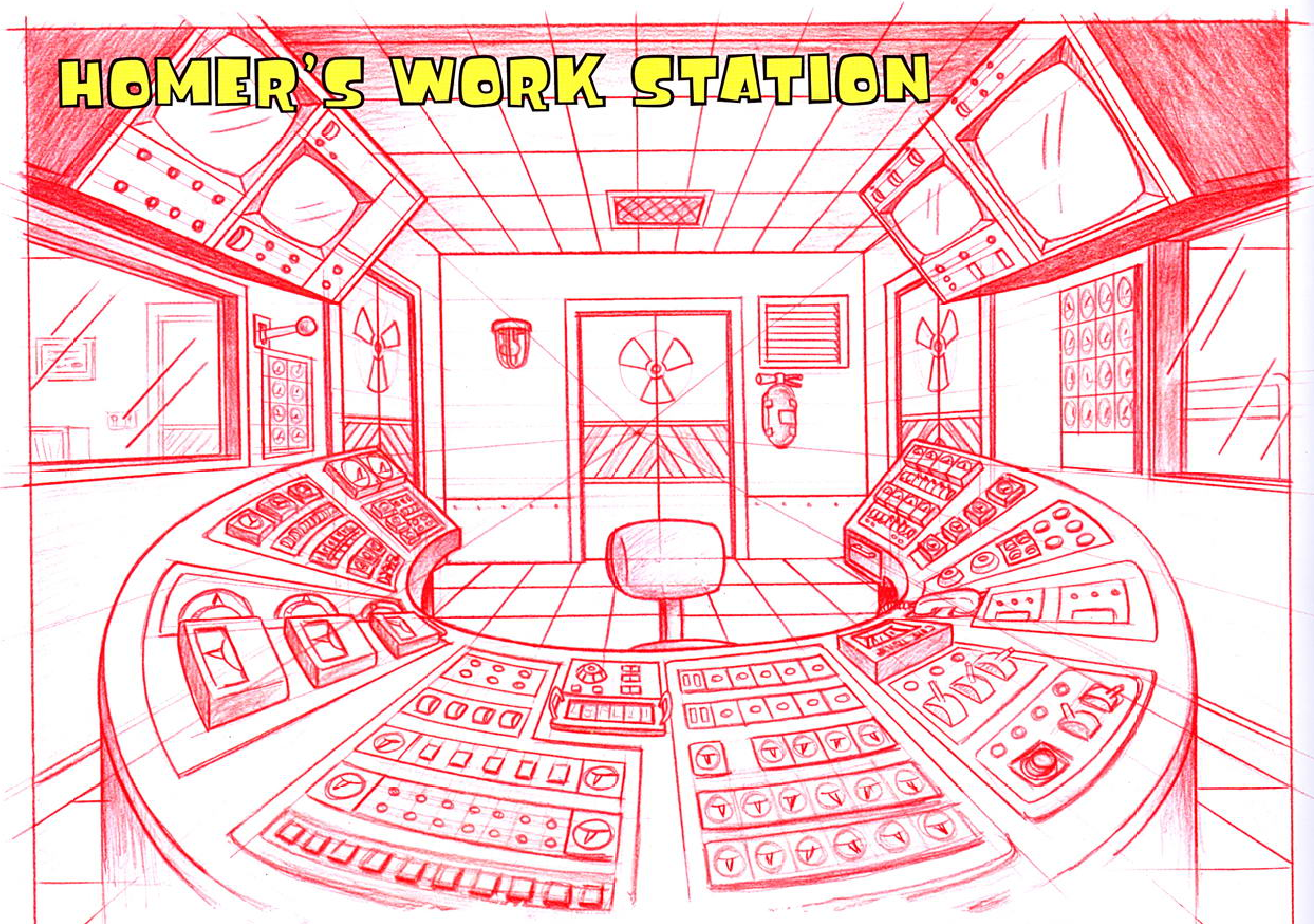

aRrSsTtUuVvWwXxYyZz
LEARN PERSPECTIVE
LEARN PERSPECTIVE
LEARN PERSPECTIVE
LEARN PERSPECTIVE
LEARN PERSPECTIVE

THE KRUSTY THE CLOWN SHOW SET

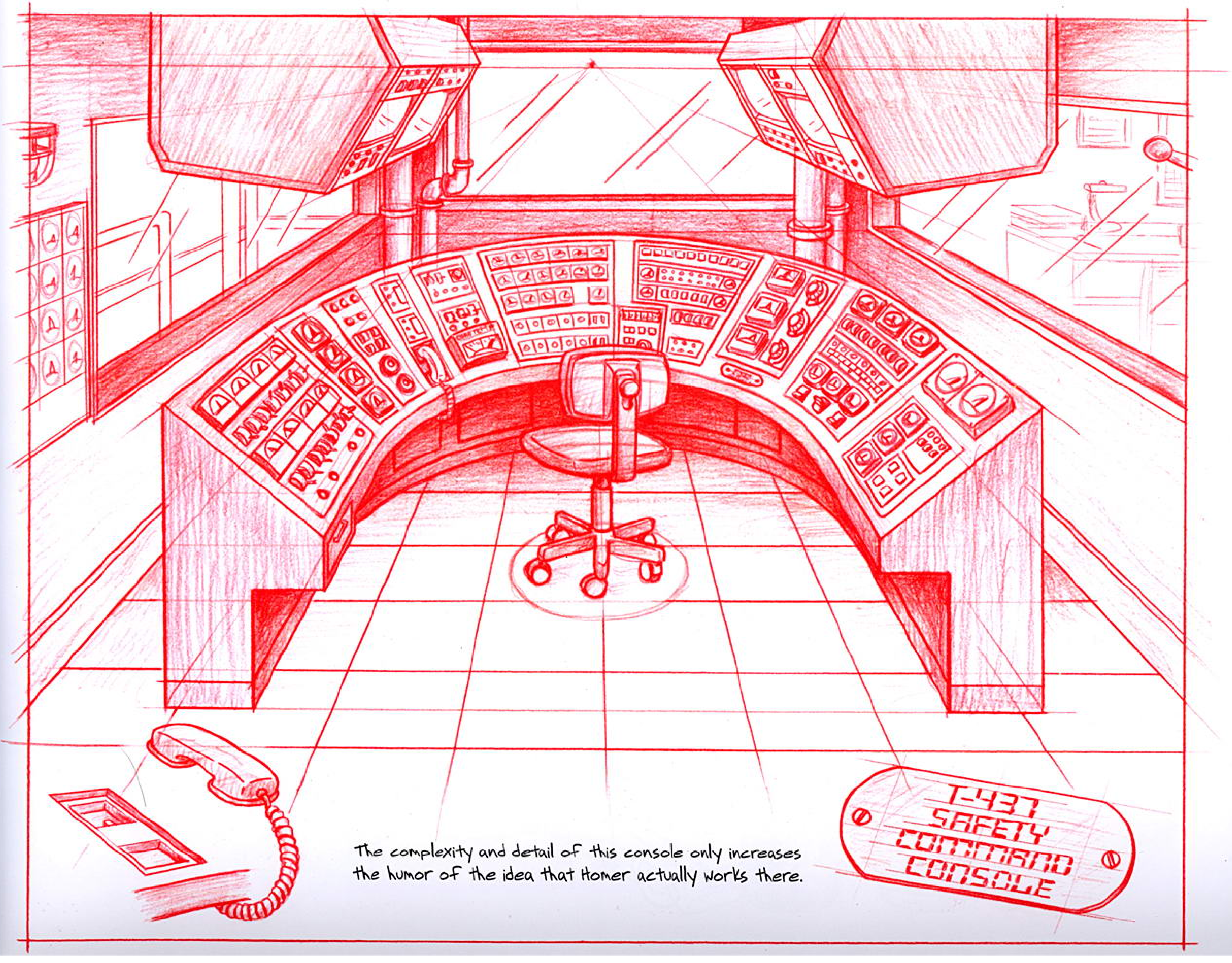


This drawing is a tricky one. Because of the circular center ring area and bleacher placement, there are lots of perspectives going on here. The cameras, lights, props, and Applause signs are all at odd angles to each other and to the general perspective of the room. However, it's a very organized chaos. The floor lines, ceiling lines, and proscenium arch are actually in a one-point perspective. Many of the other elements have a two-point perspective because they are not at right angles with the rest of the room. Yet, everything works together to make one believable and fantastic drawing!

HOMER'S WORK STATION

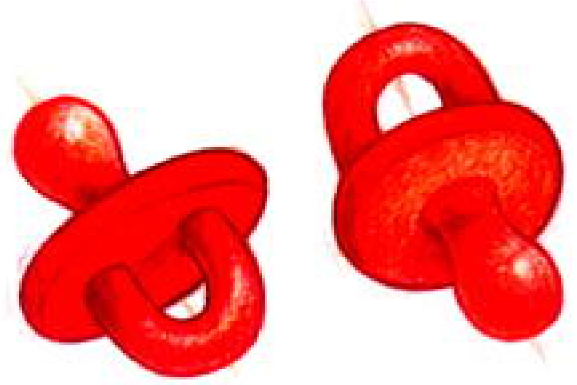


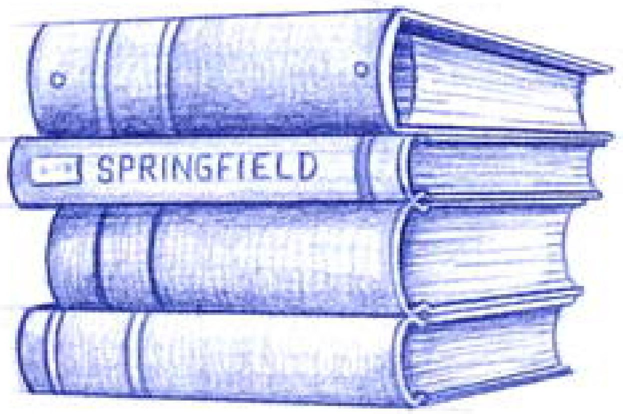
Most of us don't know what the inside of an actual nuclear power plant looks like, but these views of Homer's work station are pretty convincing. We don't know what most of these dials, knobs, and switches do, but neither does Homer.

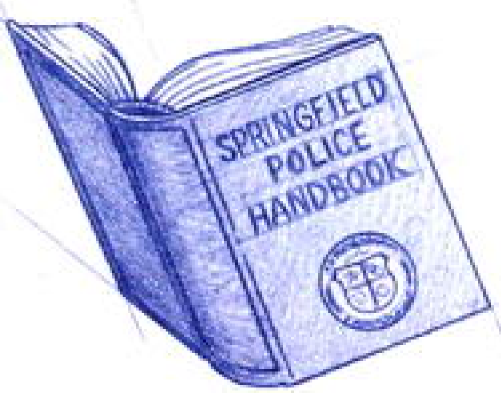

T-437
SAFETY
COMMAND
CONSOLE

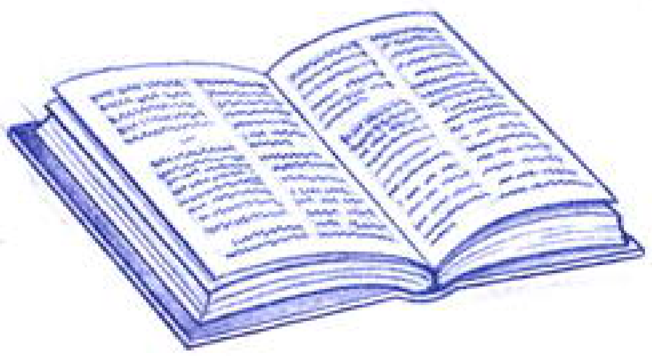
The complexity and detail of this console only increases the humor of the idea that Homer actually works there.

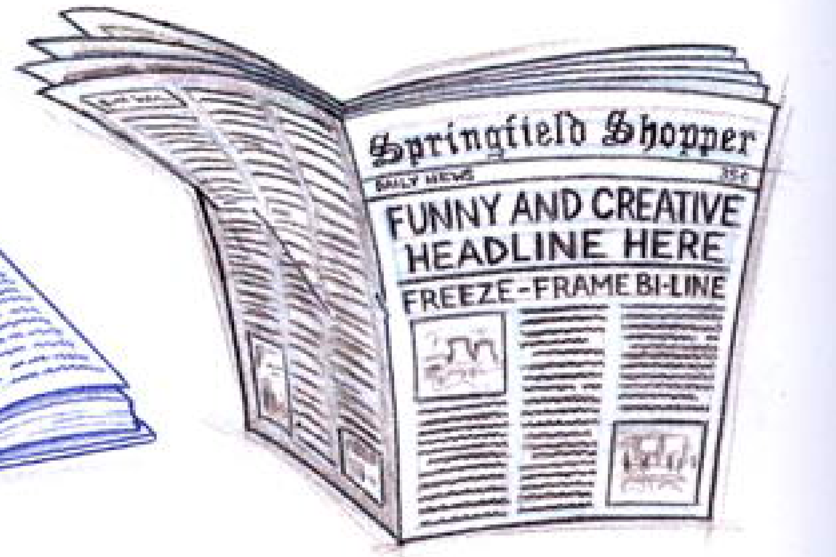
When it comes to "The Simpsons," idle hands are the cartoonist's playground. Here are a couple of pages of props to give those hands something to do. Like the backgrounds, the props in the Simpsons universe are very observational. They have a very hand-drawn, organic look, yet, as you can see by the shading on these preliminary sketches, their design comes from observing real objects. For comparison, a few of the preliminary sketches are shown with their final animation line counterparts.

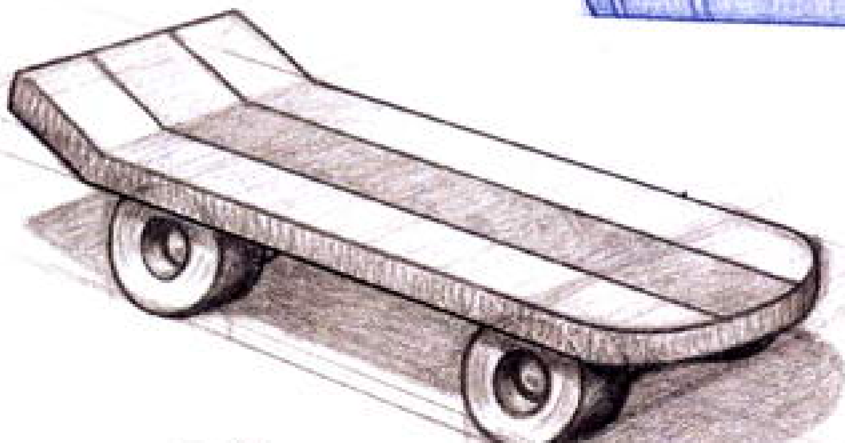


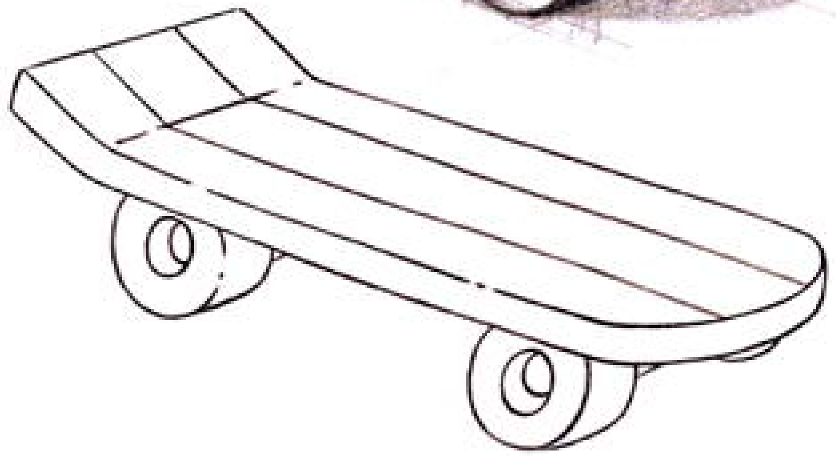

SPRINGFIELD

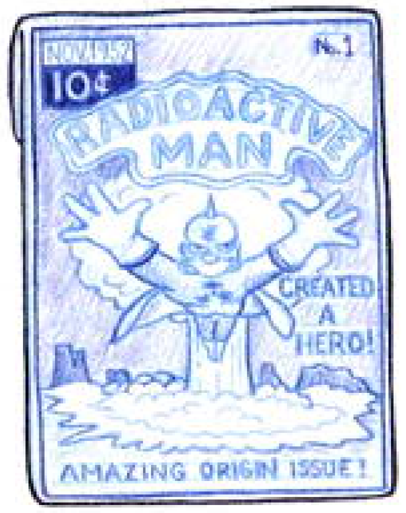

SPRINGFIELD POLICE HANDBOOK

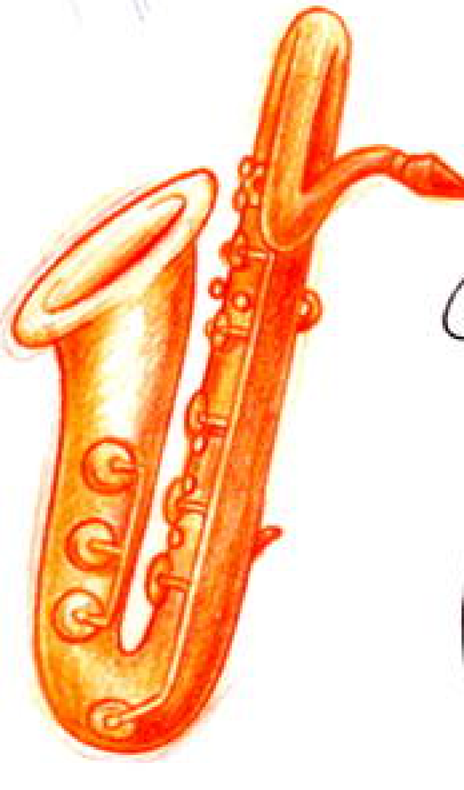


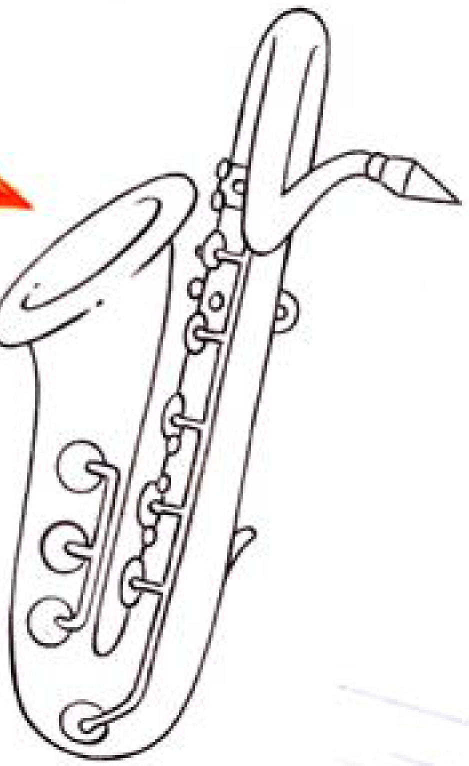

Springfield Shopper
DAILY NEWS
FUNNY AND CREATIVE HEADLINE HERE
FREEZE-FRAME BI-LINE

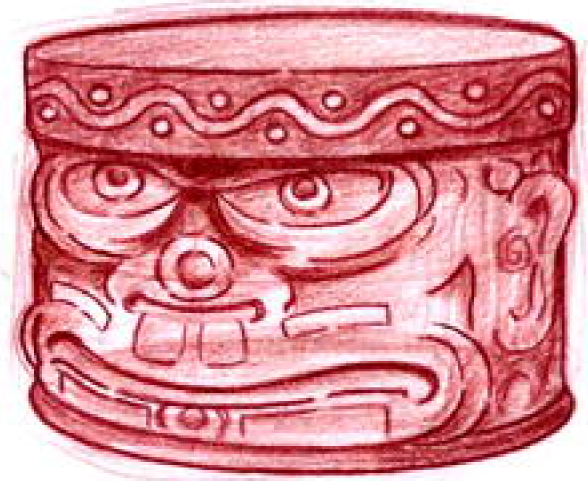


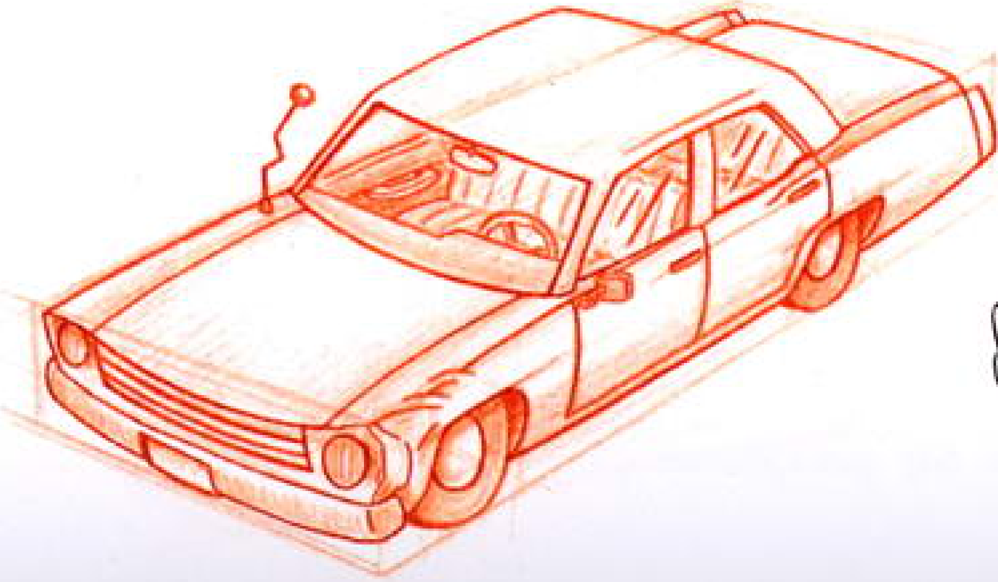


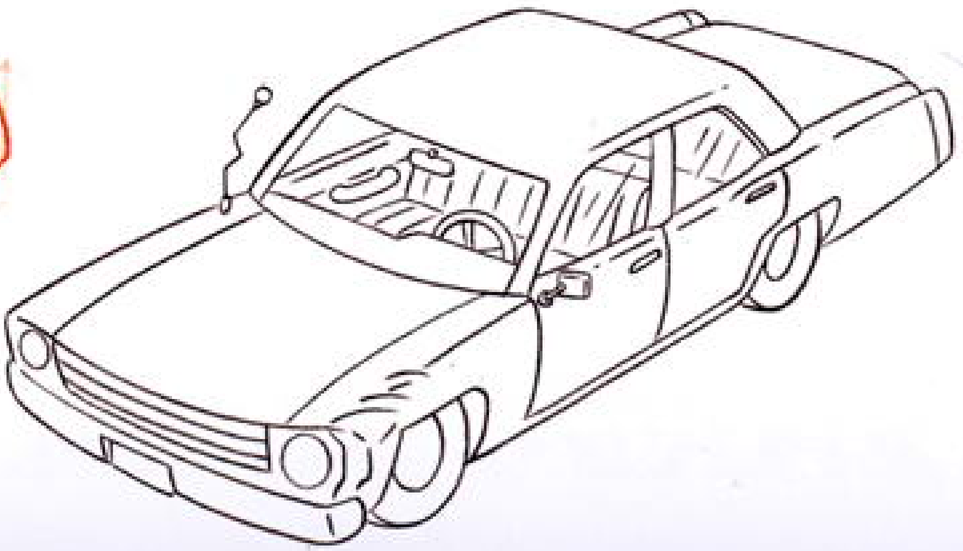

10¢
No.1
RADIOACTIVE MAN
CREATED A HERO!
AMAZING ORIGIN ISSUE!

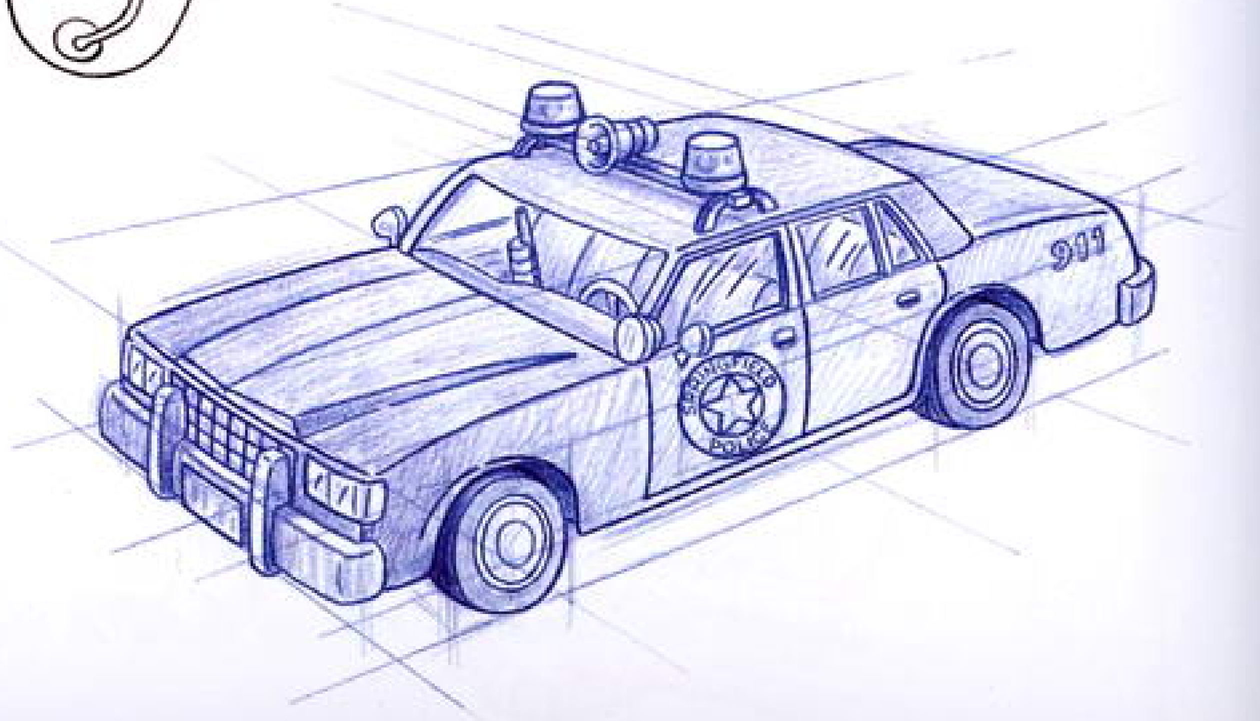










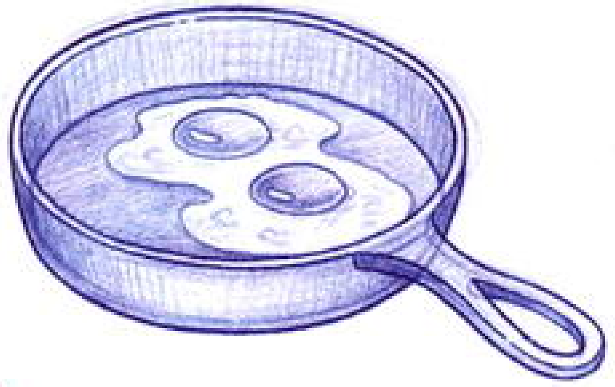

911
SPRINGFIELD POLICE

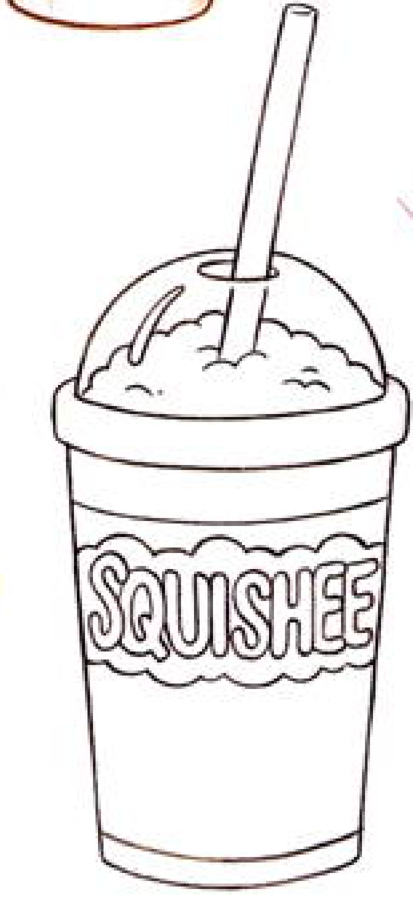
LARD LAD
DONUTS

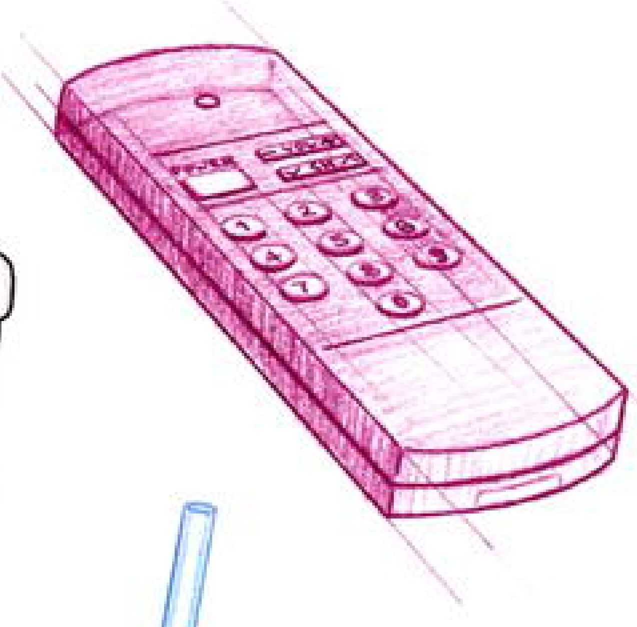
HOMER

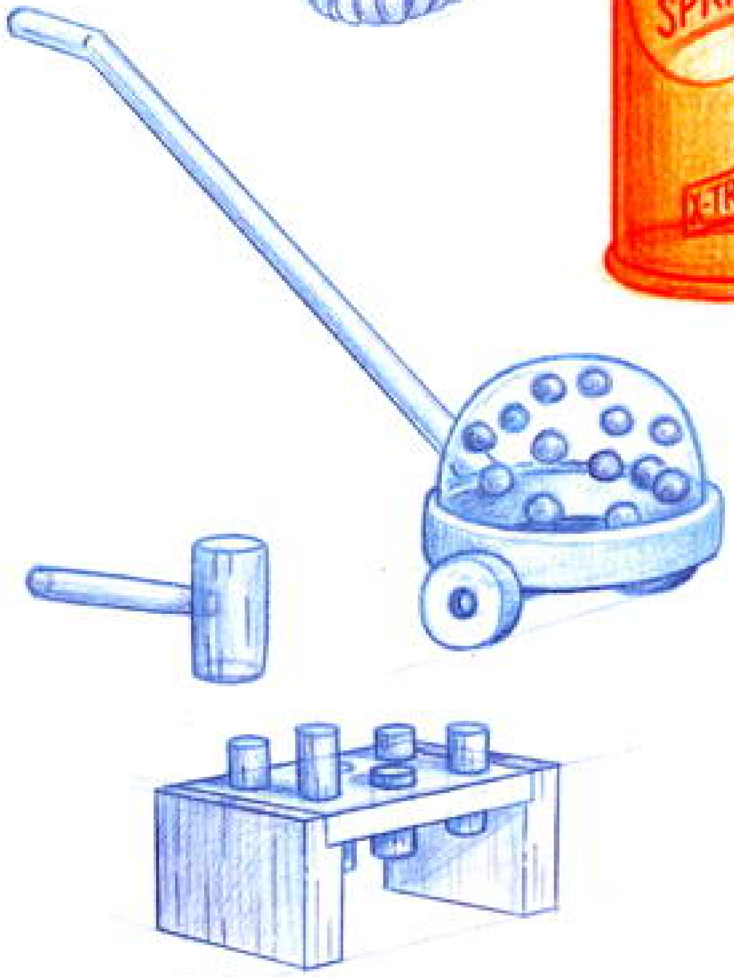
HOMER

HAIR SPRAY
EXTRA HOLD




SQUISHEE



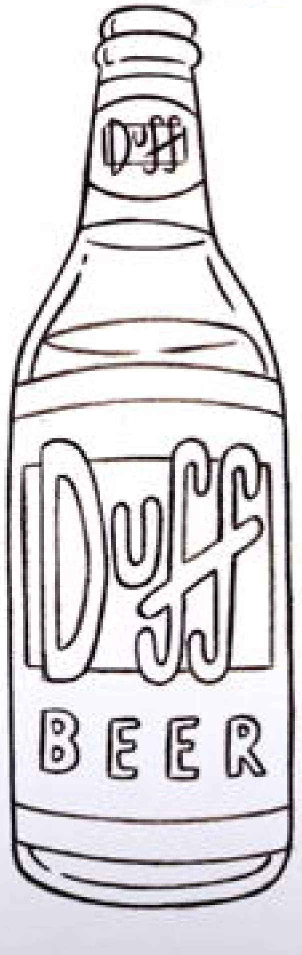


Duff

PORK RINDS
Lite

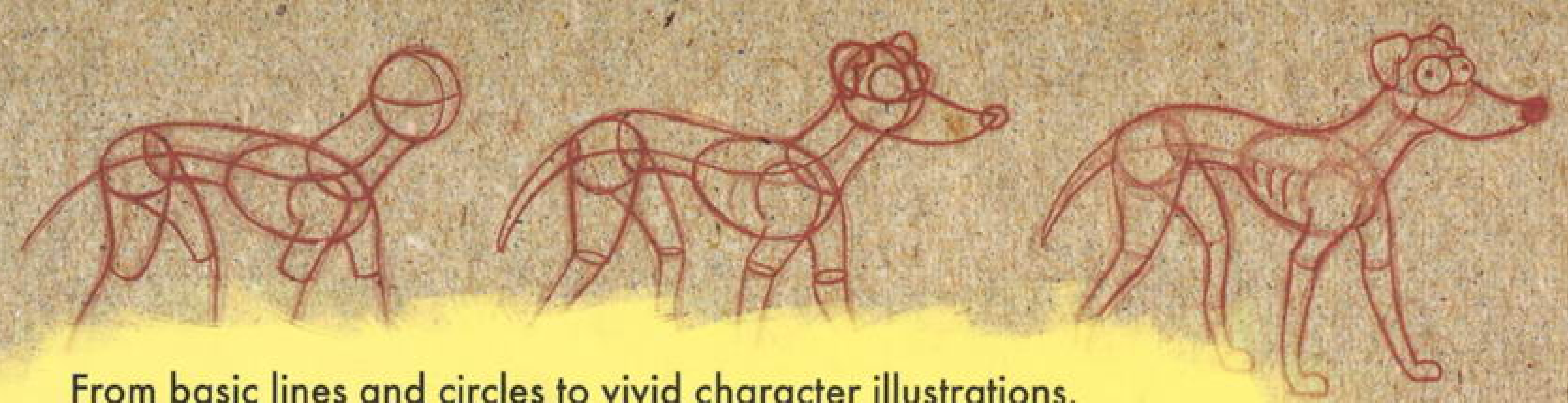
SQUISHEE

Duff
Duff
BEER


Duff
Duff
BEER

All the individual aspects of drawing that we've examined are essential to building a scene with characters interacting in a setting. Whether your goal is creating an animated cartoon, a comic book, or an illustration, sooner or later you have to bring all the elements together. So why wait? Let's do it now!

The opposite page with overlays illustrates the evolution of a scene from its rough, block-shape layout stage, to a rough pencil sketch, followed by a tight pencil drawing, and ending with the final ink line illustration in full color! Study them well and use them as a guide to build your own cartoon masterpieces!



From basic lines and circles to vivid character illustrations, ***The Simpsons Handbook*** is a tribute to the time-honored tradition of hand-drawn animation. This lavishly detailed artist's manual unveils the complex secrets behind the deceptively simple and universally loved "Simpsons" characters. With creative insights, artists' sketches, helpful insider hints, and step-by-step instructions, enter the imagination of master doodler Matt Groening, creator of "The Simpsons," and receive some professional "how-to" advice from many of the animators and directors who have made the show the comedic standard, as well as the longest running animated show and situation comedy in television history.

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